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LISTENING AND READ-ALoud STRATEGIES

FOR PRIMARY AGE STUDENTS

A Project

Presented to the

Faculty of

California State University,

San Bernardino

In Partial Fulfillment

Of the Requirements for the Degree

Masters of Arts

in

Education: Reading

by

Anne Marie Draper

June 1993

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FOR PRIMARY AGE STUDENTS

A Project
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ABSTRACT
LISTENING AND READ-ALOUD STRATEGIES
FOR PRIMARY AGE STUDENTS

Anne Marie Draper
California State University, San Bernardino, 1993

Statement of the Problem

Listening is an important part of each child's day.

Listening is an integral part of the language arts, yet it is often not taught in the classroom. The purpose of this project was to develop a handbook for teachers containing listening and read-aloud strategy plans for primary age students.

Major Findings

Research on listening and read-alouds indicate that there are definite educational benefits to developing children's listening strategies, including the development of print awareness, oral communication skills, vocabulary acquisition, and critical thinking. As in reading, the primary goal in listening is the creation of meaning.

Through studies conducted on listening and read-alouds, it has been determined that the most effective way to teach listening is through direct instruction. Stauffer's (1969) Directed Listening-Thinking Activity (DLTA) is an effective model utilizing concept-building, guided listening, and open-ended questions in discussions to teach listening strategies.

Conclusions

This writer produced a handbook for primary teachers containing listening strategy plans using children's literature. The plans follow the format presented in the DLTA, and include suggestions for extension and student response activities to promote the transfer of listening strategies into other curricular areas.

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I. Introduction

Statement of the Problem

"The single most important activity for building the knowledge required for eventual success in reading is reading aloud to children."

Becoming a Nation of Readers, p. 23

Listening is an important part of every child's day, both in school and out of school. Listening to stories being read aloud, by a parent or a teacher, is a valuable experience in developing a child's ability to read. It is an interactive process between the reader, the listener, and the author of the story.

Listening to stories is an essential part of the language arts program. There are many reasons for reading and telling stories to children. Reading aloud to children, with fluency and enjoyment, makes reading an easy and desired goal to reach. Reading aloud is an invitation to children to read. "Once his ears begin telling him what his eyes are seeing, he approaches the reading with confidence and expectation" (Martin, 1966). It encourages students to reread the story they have just heard. It helps children see the importance of print and assists in print awareness. Listening to stories expands children's interests in various types of literature and helps direct students to the types of literature they enjoy the most. It also exposes children

to literary language, which is generally more elaborate than oral language. Written language is structured differently than oral language and it tends to be more formal (Johnson & Louis, 1990). Being read to is one way of introducing more formal literary language.

When teachers read with expression and excitement, they are expressing the joy of sharing books. A sense of community develops in the classroom. Through teacher modeling, the children's fluency and oral expression will develop. After listening to a story, children enjoy telling and retelling it using their own language. This promotes oral language and vocabulary development.

There are definite educational benefits to developing listening in the classroom. Carefully guided listening develops children's abilities to think and comprehend, which leads to the development of critical thinking and comprehension in reading. The development of listening skills and strategies will transfer to other areas of the curriculum, such as the content areas, as well as basic daily activities like following directions. There is a direct relationship between listening and learning, yet little is currently done in schools to develop listening skills.

Although listening is an integral part of language arts, it is often not taught in the classroom. Reasons for

this are varied. Often teachers think that listening develops naturally and, therefore, students know how to listen before they come to school. Unfortunately, for most students, listening outside of the classroom rotates around mass media, such as television, which promotes passive, rather than active, listening. Teachers, themselves, have not been provided with instruction on how to teach listening. Some educators think that listening cannot be taught or evaluated, while others think there is little room for another subject in an already overcrowded schedule. (Funk & Funk, 1989).

Listening, like reading and writing, deserves attention as a means of communication (Strickland & Morrow, 1988). Active listening needs to be taught if it is to be acquired by children. In developing listening strategies, children need a purpose for listening. They need to be directed to what to listen for and be provided with the necessary strategies. Children need the opportunity to predict before, during, and after they have listened in order to confirm or adjust their predictions. They also need the chance to demonstrate that they have listened with the specific purpose in mind and have utilized the necessary strategies.

A directed listening activity provides these essential components. Direct instruction is appropriate for an

initial listening presentation, such as how to improve critical thinking skills (Winn, 1988). Listening strategies, like reading and writing strategies, need to be taught so that transfer to other curricular areas and activities can occur. Initially, the teacher will guide the students through the processes of activating background knowledge, setting purposes, making predictions, confirming those predictions, and retelling the story. Ultimately, the goal is to teach the students to assume the responsibility for these activities (Schmitt & Baumann, 1986).

A project on developing listening and read-aloud strategies for primary age children has been developed with these ideas in mind. By using popular children's literature, listening strategy lessons have been designed to help children enhance their predicting, confirming, and integrating strategies. These lessons include: 1) schema and concept building activities, 2) setting a purpose for the listening, 3) developing questions centering on that purpose, and 4) providing opportunities for extending the literature and listening strategy into other areas of the curriculum.

Philosophical Foundation

The ultimate goal of listening, speaking, reading, and writing is the communication of meaning (Goodman, Smith, Meredith, & Goodman, 1987). This position is enhanced by

the whole language model of reading. Essentially, whole language maintains that all literacy events be whole and meaningful. Authentic literature is used in the language arts program. Whole language is a child-centered approach to teaching and is based on language experiences that are relevant to the child (Goodman, 1986). Children's individual experiences and background knowledge are valued. Reading becomes an interactive experience between the reader and the writer. By bringing their own prior knowledge to the literacy event, children build their own meaning out of a piece of literature. The role of the teacher is that of facilitator, guiding the children in their search for meaning. By providing students with the necessary predicting, confirming, and integrating strategies, as well as requisite background information, teachers assist students in becoming more proficient readers. It is with these basic premises of whole language that this project on listening is based.

"Language is learned as children learn through language in the context of literacy events" (Goodman, 1986). By using literature to develop listening strategies, children learn critical thinking and comprehension skills within the context of meaningful language. They are not isolated skills taught in a fractured, irrelevant manner. As in reading, the goal of listening is comprehension. To achieve

this, children need to be able to extract useful information from the text (Smith, 1985). Strategy lessons focusing on listening can assist children in sorting and using cues from the literature to draw inferences, make predictions, and draw conclusions (Goodman, Smith, Meredith, & Goodman, 1987).

The benefits of guided listening and read-alouds are compatible with whole language. Both contribute to building a love of reading and writing in children. Children become self-motivated to read. Whole language and listening aid children in broadening and/or refining their tastes in literature (Goodman, 1986). Students can narrow their focus to a specific literary genre or discover a new type they enjoy.

The listening component of whole language cuts across the curriculum. Listening is a meaningful activity that occurs daily, often for different purposes, and it should not be restricted to just the language arts. It should permeate the school day.

II. Review of Literature

A review of the literature pertaining to this project focuses on three areas: listening, read-alouds, and direct instruction. A definition of listening is critical to the understanding of this project. Equally important are the reasons behind the neglect of teaching listening in the classroom and the research on how and why listening should be taught. The affective and cognitive effects of read-alouds on children provide a strong case for the development of listening strategies in the classroom. Additionally, an overview of how direct instruction is conducive to the teaching of listening will be reviewed.

Listening

Listening has been defined as "... the process by which spoken language is converted to meaning in the mind" (Lundsteen, 1979, p. 1). Agreement on a standard definition of listening has been difficult because listening is a complex and variable process depending on what a person listens to and the purpose for listening (Strother, 1987). Researchers in the area of listening agree that listening is not the same as hearing. Listening is an active process; a person can hear without listening. In using Lundsteen's definition, an individual who is listening must be able to understand what is heard. Listening involves active

attention for the purpose of gaining meaning (Landry, 1969). Listening entails the physiological ability to receive a message, process the information, select, organize and comprehend based on prior knowledge, integrate and predict events, and evaluate, confirm, and integrate meaning. As in reading, the acquisition of meaning is the primary goal in listening.

Lundsteen (1979) describes two levels of listening. The first is general listening, which includes distinguishing listening from hearing, recalling details, sequencing, following directions, paraphrasing, identifying main ideas, determining inferences, and understanding relationships. The second is critical, or evaluative, listening. This includes distinguishing fact from fiction, judging statements from opinions, drawing conclusions, evaluating fallacies, and detecting bias and speaker intent. Strother (1987) expands on Lundsteen's categories and describes five types of listening, including appreciative, discriminative, comprehensive, therapeutic, and critical.

Active listening incorporates various levels of thinking ability. It requires that listeners receive information and focus on what information to attend to and what to ignore. Active listeners need to be discriminating and use pertinent information in order to make predictions. They use this information, in conjunction with their own

prior knowledge, to assign meaning (Lundsteen, 1989). They interpret, analyze, synthesize, and evaluate information to come up with alternate solutions (Rubin, 1990). Active listeners monitor their own comprehension. Active listening is hard work, and like many difficult tasks, students need to be guided to what they will be listening for, how to listen for it, why they will be listening, and when they can apply the information they are listening to.

Listening has been the neglected language art, both as a topic of research and in classroom practice. Research on listening has been conducted over the past 60 years, yet it is minimal compared to the other areas of language, such as reading and writing. The first research on listening occurred in 1917, whereas the first research in reading took place in 1881 (Landry, 1969). By 1948 only 3 reports on listening appeared compared to 3,000 research studies on reading. By the early 1960's, there were 725 published reports on listening. The emphasis on listening research, which peaked in the 1950's and 1960's, focused on helping students become more effective listeners (Pearson & Fielding, 1982). In the following two decades, this interest was overshadowed by the dominance of research on reading and writing. Allington (1991) refers to this period of time as "the sorting machine defined," in which an emphasis on skill acquisition and decoding became prominent.

A parts to whole view of learning dominated state and federal education departments. Mastery learning, individualized programs, a diagnostic- prescriptive approach to remedial reading, and skills acquisition guided language arts programs.

The determination of types of listening, listening skills, and evaluative measurements of listening have been based in the past on the same criteria as reading. These two elements of literacy have many commonalities but contain many differences as well. These similarities and differences ultimately guide teachers in their approach to teaching. Both listening and reading are concerned with the intake-half of communication: listening with spoken symbols and reading with printed symbols (Devine, 1978; Martin, 1966). The mental strategies of predicting, confirming, and integrating information to establish meaning are the same in listening and reading. Both require critical thinking while determining predictions, inferences, and drawing conclusions. Both involve processing syntactic and semantic cues. However, listening, unlike reading, does not require the use of graphophonemic cues in the processing. Listeners can benefit from the additional cues of the stress, pitch, and juncture patterns used by the speaker (Devine, 1978).

With the advent of a more wholistic approach in recent years to teaching, there has been a renewed interest in the

teaching of listening and establishing listening as an essential component in language arts programs. U.S. Public Law 95-561 amended the Elementary and Secondary Act in 1978 to include both listening and speaking among the basic skills. This was the first time federal legislation had included the teaching of oral communication skills (Funk & Funk, 1989). Strother (1987) reports that in 1985, the Speech and Communications Association (SCA) surveyed states to determine how many elementary and secondary schools included programs designed to teach listening and speaking skills. At that time, 33 states had adopted some plan for the teaching of listening skills in their public schools (Funk & Funk, 1989). The California English-Language Arts Framework (1987) included listening as an effective feature in an English-Language Arts program. It called for "An oral language program in which all students experience a variety of speaking and listening activities, individual and group, integrated with reading and writing" (p. 4). The framework further explained that talking and listening were the primary tools by which children learn about the past and the present and communicate with each other (p. 11). Listening finally received attention as an important element in language arts curricula.

One reason teachers have ignored the teaching of listening was the mistaken belief that listening occurred

naturally and that children came to school as proficient listeners. As a result, teachers have thought that it was not necessary to teach listening skills and/or that listening was not teachable. Research on listening has shown that not only is it teachable, but it is essential to teach listening skills if they are to be acquired (Winn, 1988). Winn (1988) discourages the use of research- designed categories of listening skills. Instead, teachers and students need to create their own listening curriculum based on the types of listening they actually do. This list is then organized into categories, such as social listening, listening for directions, and pleasure listening. The teacher and students develop their curriculum deciding which areas need immediate attention and how much time to devote to each area. Once the skill is taught, the teacher analyzes the existing curriculum for areas to practice it. In this way, specific listening needs are identified and addressed depending on the students, the class environment, and the teacher.

In addition, there are many advantages to developing listening strategies. Listening can help in the development of comprehension and critical thinking, vocabulary development, analysis of story structure, and oral communication. Hollow conducted a study in 1955 designed to demonstrate that listening comprehension could increase

through direct instruction (Strother, 1987). Hollow's study involved two groups of fifth grade students: a control group of 302 students and an experimental group of 300 students. Each group was given a pre-test measuring the students' abilities to summarize, draw inferences, recall facts in sequence, and remember facts accurately. Thirty listening lessons were taught to the experimental group, each twenty minutes in length. The post-test results favored the experimental group, leading Hollow to conclude that both general and critical listening abilities were enhanced by the direct teaching of listening skills.

"Good listening skills are especially important in a society that grants freedom of speech to all people, whatever their views or causes" (Strother, 1987, p. 625). In the classroom, students listen for 60% of their day, and half of that is to the teacher (Funk & Funk, 1989). If listening is expected on the part of the teacher, it must be taught. The amount of time students are required to listen to nonessentials must be reduced. An environment that is conducive to listening needs to be established. Students have to know that the teacher expects them to listen. Since listening occurs for different reasons, a purpose for the listening needs to be established. Children need to be directed to listen for a specific purpose, not just to "pay attention."

The development of listening strategies to help students predict, confirm, and integrate meanings will assist children in becoming more effective and efficient listeners. The purpose for the listening, and the strategies used, should extend into other areas of the curriculum. These extension activities will confirm that there was a purpose for the listening and that the information and strategies will be used again (Funk & Funk, 1989).

Research has determined that the direct teaching of listening strategies rather than random instruction appears to help children become conscious of their listening processes (Pearson & Fielding, 1982). Instruction needs to be specific and directed, not incidental and undirected. Furthermore, effective instruction in listening includes literature that exemplifies rich language, and through that language, provides a natural reason for listening (Naylor, 1988). Materials used need to be relevant to children and allow them to engage their own prior knowledge. Several studies indicate that knowing when and how to request additional information when meaning has broken down is an essential element in developing listening (Pearson & Fielding, 1982; Strother, 1987). An emphasis placed on metacognition, or the ability to explain what mental processes are occurring, is a key component in a successful

listening program. Finally, the development of meaningful extension activities which are implemented after the listening activity are a critical part of any listening program (Funk & Funk, 1989). Classroom discussions, writing experiences, music, drama, and art projects that extend the purpose for listening are crucial to the students' understanding of the listening strategy taught.

Read-Alouds

While research on listening has languished since the 1960's, there has been a resurgence of research on home-based reading and read-alouds. The read-aloud experience, has been found to be an important element in developing effective listening strategies. Reading aloud to children exposes them to "...the joy of sharing books, builds a bond between adult and child, develops a sense of community of readers in the classroom, and derives educational benefits from the experience" (Carter & Abrahamson, 1991 p. 638). Read-alouds positively effect the affective and cognitive domains in children. Reading aloud builds a love of books. It is a shared experience between reader and listener as the two create meaning together. "Even more important than building vocabularies, when you read to school-age children you are building emotional bridges between parent and child" (Trelease, 1989, p. 31). Read-alouds expose children to rich, authentic language, as

well as the nuances and rhythm of language. They provide an opportunity for children to use their own background knowledge and to expand their schemata as they learn more about the world. Teachers and parents read aloud to children because they want children to discover that language is entertaining and stimulating and want to instill a curiosity about language (C. Smith, 1989). Exposure to good literature stimulates children's desires to read for themselves (McCormick, 1977; C. Smith, 1989). Children become motivated to read the same book, one by the same author, or one of a similar genre as they develop their own tastes in literature or discover a new style they enjoy.

Research on the cognitive effects of read-alouds has been conducted primarily on young children, six years old or younger. These studies have yielded information on print awareness, comprehension and oral language development, and vocabulary acquisition. (Bracey, 1989; McCormick, 1977; Roser & Martinez, 1985). McCormick (1977) reported the results of a study conducted with first grade students. These students listened to stories read aloud for one hour a day, five days a week for twelve weeks totaling 60 hours. In addition to the read aloud experiences, the students were engaged in storytelling activities. The results of the study showed a positive relationship between having someone read to the children, their interest in words, and their

desire to explore printed material, particularly books and magazines (p. 140). Another study focusing on the effects of read-alouds on 3, 4, and 5 year olds found that once the children could read they were more eager to read for themselves the books they had heard or books of the same type (Mc Cormick, 1977). Roser and Martinez (1985) detail a study done with preschool children. The study lasted ten months with ten stories read to each child. These sessions were audio taped. The focus of the discussions during the reading was on setting, characters, events, language, and theme. The results of this study identified seven distinct types of storytalk used on the part of the children: narrative, interpretive, evaluative, associative, predictive, informative, and elaborative. With the assistance of adult questions, explanations, and monitoring, the children made the necessary connections to create meaning. Reading to children and talking with them about books developed active reasoning about texts and established the foundations for later text comprehension.

Children who have heard many stories before entering school have a more sophisticated understanding of story structure (Anderson, Hiebert, Scott, & Wilkinson, 1985). They know about characters, setting, plot, action, and resolution. They recognize that a story has a beginning, a middle, and an end. By understanding that there is a

predictable story structure, children can identify the major and minor events presented in the story, use their prior knowledge to make the necessary connections to their own lives, and predict story outcomes (Morrow, 1985). This facilitates comprehension and meaning acquisition.

Read-alouds guide children to the realization that print, rather than pictures, tells the story. Read-alouds also expose children to the directionality of print (Michener, 1988). Trelease (1989) encourages the reader to "Let your finger do the walking and talking by lightly running under the text as you read" (p. 50). This teaches the child about the meaning of print and that reading begins at the front, at the top, and moves left to right. The discovery that interesting stories are associated with print marks in books develops a curiosity about print. This has a highly motivating effect on children, making reading an attainable and desired goal. It is their invitation to join "the literacy club" (Smith, 1985).

The development of critical thinking skills can be fostered in children through read-aloud experiences. The key to critical thinking is recognizing the essence of a problem (Trelease, 1989). Children analyze the problem, make predictions, and confirm or adjust those predictions based on the information they receive. Oral language development, such as fluency and expression, is enhanced

through effective teacher modeling. Becoming a Nation of Readers (1985) encourages teachers to read good stories to children, further explaining that it "...whets the appetite of children for reading, and provides a model of skillful oral reading" (p. 51). Interactive experiences, where children discuss literature, explore meanings, and make predictions, extend communication skills and increase vocabulary development.

Much of the research conducted on the effects of read-aloud programs centers on vocabulary acquisition. Warwick Elley's study on vocabulary development in 7 and 8 year olds involved in a read-aloud program showed significant gains in word attainment (Bracey, 1989). Teachers selected a storybook to be read three times over a period of one week. Before reading the story, a vocabulary test was developed covering words that were likely to be unfamiliar to the children. The mean score of the pre-test was 46%. The story was read and discussed, and the pictures were shown but not discussed until the third reading. Two days after the final reading the vocabulary test was given again. The children showed an average gain of 15% more words known on the post-test (Bracey, 1989, p. 77). The most successful strategies cited included using the word in context, being exposed to the word more than once,

explaining unknown words, and associating them with illustrations in the book.

Trelease (1989) states the importance of developing listening as an integral part of his read-aloud program. "Remember, the art of listening is an acquired one. It must be taught and cultivated gradually - it does not happen overnight" (p. 80). Mood is an important factor in setting the stage for listening. A conscious effort should be made to get the children ready to listen (Funk & Funk, 1989). Prior activities are terminated, distractions are eliminated, and listeners are settled and adjusting their minds to listening to a story. In addition, including interesting lead up activities, identifying a definite purpose, and targeting potential follow-up activities all help to create a classroom environment that is conducive to listening.

Closely connected to read-alouds and storyhearing is the art of storytelling. Storytelling is "...the oral interpretation of a traditional, literary, or personal experience" (Peck, 1989, p. 138). It is not a memorized presentation, but a story told in a natural manner using the language of the tradition from which it comes. Storytelling on the part of the teacher is an art in itself, but one that is empowering to both the teacher and the student. Teachers who are successful storytellers share how they came to love

stories (Weaver, 1988). They share the genres that are most suitable to storytelling: myths, fairy tales, and folk stories. With the teacher as storyteller, the students develop the skills of effective and critical listening. In whole language classrooms, teachers guide students to become storytellers themselves through effective modeling. They assist students in finding stories appropriate for storytelling. With students as storytellers, oral language development is promoted as they use their own language to tell the story. It is an active procedure which involves children in retelling the story, constructing meaning, developing fluency and expression, paying attention to pitch, volume, and timing, and recalling basic story structure.

Direct Instruction

Research conducted by Wilt (1955), Stauffer (1969), Pearson and Fielding (1982), and Stanchfield (1991) concluded that the most effective method of teaching listening strategies is through direct instruction. There has been some question as to the role of direct instruction in a whole language classroom. Slaughter (1988) observed that both indirect and direct instruction occur in a whole language classroom. While the emphasis is on indirect, informal instruction, direct, formal teaching did occur. The key element in this instruction appeared to be the

teacher's philosophy about how language learning occurs and how to build on children's strengths. Direct instruction can be child-centered, drawing on the students' prior knowledge and utilizing whole, authentic literature to develop meaningful literacy events. Direct instruction has been defined by Good (1979) as active teaching where "the teacher sets and articulates the learning goals, actively assesses student progress, and frequently makes class presentations" (in Blanton, Moorman & Wood, 1986, p. 300). The teacher is viewed as a facilitator, guiding the students through the processes of generating background knowledge, setting purposes, guiding predictions, and generating questions. Eventually, through direct instruction and application in other curricular areas, the students assume these responsibilities (Schmitt & Baumann, 1986). The goal is for the students to internalize the use of the model used in direct instruction.

There are many models of direct instruction. For the purposes of this project, Stauffer's (1969) Directed Reading-Thinking Activity (DRTA) will be used. It provides the necessary concept building activities and purpose-setting statements, guided instruction, and extension activities. The DRTA provides structure but also allows for adaptability and flexibility depending on the

strategy being taught and the focus of the instruction, whether it is reading or listening (Spiegel, 1991).

Stauffer (1975) indicated that learning involves action and interaction. Learning becomes an active mental search for questions to be answered, problems to be solved, and meaning to be acquired. Students need to interact in a collaborative manner, sharing their discoveries, learning new information, and confirming or adjusting their predictions. It is through this active and interactive process that critical and creative thinking develops.

As previously mentioned, the DRTA is readily adaptable to other areas, such as listening. Strickland and Morrow (1989) outline the Directed Listening-Thinking Activity (DLTA) based on Stauffer's model. The first step in the DLTA outline is preparing the students for listening. This involves activating the children's background knowledge through questions, predictions, and discussions. Comprehension is facilitated if students use what they already know about a topic (Baumann & Schmitt, 1986). This step gives students the opportunity to make predictions about characters' actions and motivations and formulate questions that need to be answered during the course of the listening. In other words, students are identifying their purposes for listening. The teacher, as an active participant and facilitator in the activity, ensures that

students understand the purpose for the listening. This aids in focusing attention on a specific strategy and enhances active comprehension. The questions that are generated before the listening event keep students actively engaged as they seek to confirm or adjust their predictions.

The second step in the DLTA is the guided listening. The listening segments should be short, and children should be given the opportunity to discuss their predictions during breaks in the literature. If student predictions are confirmed, the specific reasons for these confirmations need to be verbalized. Likewise, if their predictions need to be adjusted, students must have the opportunity to integrate new information in order to make new predictions. Researchers in the areas of reading and listening encourage the use of metacognition, or metacomprehension, as it relates to reading or listening and comprehension. Children need to "think out loud" in order to better understand comprehension and critical thinking processes. They also benefit from listening to other children explain how they developed their predictions and why or why not they were confirmed (Harp, 1988). This metacomprehensive process should occur several times during the listening activity. It keeps the children actively involved in the listening, helps them learn to generate questions, develops comprehension, and strengthens oral language development.

Teachers' roles in this step are active as well. Teachers must be able to listen to the student responses in order to determine if comprehension processing has broken down. The ability to determine appropriate prompts and questions to refocus the children on the purpose or guide them to a new prediction requires attentive listening on the part of the teacher. As guides, teachers might need to model their own thinking processes orally, including identifying cues, selecting strategies, and locating information (Blanton, Moorman & Wood, 1986). Attention is continually focused on the learning process.

The final step in the DLTA is the discussion following the listening activity, guided by the purpose for the listening. The use of open-ended questions continues the process of critical thinking. The students earlier identified their predictions, generated hypotheses, gathered information, tested their hypotheses, and confirmed or altered their predictions (Haggard, 1988). The process of generating questions for the total selection allows students to draw final conclusions and focus on more important global issues integrated into the literature. In addition, the metacomprehensive process continues. "When conscious control of knowledge is exercised, there is an intermingling of emotional involvement and reflective activity" (Stauffer, 1969, p. 69).

To ensure that the strategy was successfully taught and initiate transfer into other activities and curricular areas, meaningful extension activities need to follow the listening lesson. Follow-up activities need to extend the students' responses to the text and the strategies used into other areas. These experiences may include writing, art, music, drama, or the activities focusing on social studies and science. They should also be incorporated into the daily workings of the classroom. Extension activities need to be meaningful additions to the listening experience in an alternate setting (Haggard, 1988). These activities also assess whether the strategy was successfully taught. If it was not taught, transfer will not occur (Spiegel, 1991). Follow-up activities determine whether the student will be able to use the strategy with a different subject or in a different setting.

There are several other models of direct instruction intended to improve listening comprehension. They contain similar elements of the DLTA, such as concept-building, guided listening, questioning, and discussions. The Listening-Reading Transfer Lesson, developed by Cunningham (1975), is designed to teach comprehension processes and skills to students through the use of parallel lessons in listening and reading (Tierney, Readance, & Dishner, 1990). This model was created to build on the interrelated nature

of the language arts. A three step listening lesson on a specific skill is taught, followed immediately by a three step reading lesson focusing on the same skill. This approach to listening instruction utilizes teacher modeling, student support of answers, and metacognition. However, teachers establish the specific skill to be learned, which does not capitalize on student purposes for listening. Although students explain how they arrive at their answers at the end of the lesson, the LRTL does not utilize discussion during the listening activity, thus minimizing student interaction and confirmation of predictions.

Another model of direct listening instruction is the Structured Listening Activity (Choate & Rakes, 1987). It can be used to teach concepts and comprehension skills and to expand children's experiences and vocabulary (Tierney, Readance, & Dishner, 1990). The SLA is a 5 step lesson which includes: 1) concept-building, 2) listening purpose, 3) reading aloud, 4) questioning, and 5) recitation. The SLA, like the LRTL, is skill-specific and teacher dominated and does not enhance the development of students' independent comprehension abilities. The SLA has not been the subject of careful study. Choate & Rakes (1987) admit that much research is needed to validate the use of the SLA model as a means of improving listening and reading comprehension.

Conclusion

A review of the literature on listening, and particularly the notable lack of current research on the subject, indicates that there is a need for teacher education and classroom materials that will promote this component of the language arts. With the current interest in read-aloud strategies, listening may finally receive the attention it deserves. The use of an integrated curriculum in whole language classrooms makes the teaching of listening less the teaching of another subject and more an integral part of each day. Bill Martin, Jr. (1966) noted the importance of listening in his Sounds of Language series: "...as one learns to listen, he is learning to speak; as one learns to speak, he is learning to read; as one learns to read, he is learning to write; as one learns to write, he is learning to listen" (p. TE 17). Listening is intertwined, not only with language arts, but in daily situations. Through the direct teaching of listening strategies, the other areas of the language arts will be strengthened. More importantly, children will develop a necessary skill that they will utilize throughout their lives.

III. Description of the Project

Summary of the Project

This project has been developed to address the need for direct instruction in the curricular area of listening. The project has been designed based on the philosophical views undergirding whole language, using the information cited in the literature review concerning listening, read-alouds, and direct instruction. Directed listening and read-aloud strategy lessons have been developed and compiled into a handbook for teachers of primary-age children. The literature in these lessons uses rich language and has characters, plots, and themes which engage children's interests, tapping into the benefits of read-alouds in the classroom.

This project is modeled after the Directed Listening-Thinking Activity (DLTA), based on Stauffer's Directed Reading-Thinking Activity, which supports the philosophy behind wholistic teaching. This philosophy values the experiences that the learner brings to the literacy event and encourages the use of prior knowledge in developing meaning. It is a child-centered approach that requires children to be 1) actively engaged in thinking and 2) interactive with one another. The use of critical, creative, and divergent thinking is emphasized rather than

simply "getting the correct answer." This activity supports the use of metacomprehensive strategies as children learn to analyze their own thinking processes.

The strategy lessons set the purpose for each listening activity, helping children to focus attention on a specific objective. Additionally, through initial concept-building activities, students define their own goals for listening by making predictions about the selection. The guided listening, which is divided into three to five minute segments, invites students to confirm or adjust their predictions and gives teachers the opportunity to determine if children understand the passages read. The guided listening is brought to closure through discussions which return listeners to the initial purpose of the listening activity.

Meaningful extension activities are a key component of this project. By extending the purposes and strategies into the other curricular areas, children will see the purpose of the listening activity beyond the initial lesson. These activities also assist in evaluation since students respond to the literature, express the meaning that is gained, develop and use new vocabulary, demonstrate acquired oral language skills, and apply critical thinking strategies. The teacher can determine the success of the strategy lesson and make plans for future instruction. Specific extension

activities in other curricular areas are provided in the plans, allowing teachers to choose those that are appropriate for their class. Black-line patterns of felt-talk theatre pieces and puppet patterns are included also so that children can retell many of the stories.

The plans give teachers some guidelines; however, after multiple presentations, teachers will be able to automatically adapt the DLTA to any piece of literature. Although the plans provide structure, they are flexible enough to adjust to any classroom depending on the students themselves and the model of reading instruction used by the teacher.

Goals

Since this project is a handbook for teacher use, the goals of this project are aimed at teachers. The primary goal underlying this project is a philosophical one. Whole language teaching is supplied through active, child-centered instruction guided by meaning acquisition. Although the lessons presented are directed, teachers will act as a guide and facilitator with the idea that students are responsible for their own learning.

Teachers are encouraged to incorporate directed listening activities into their language arts programs through meaningful read-aloud experiences. They are able to share their love of reading books through the use of

carefully selected, excellent literature representing a variety of literary genres. Teachers model expressive and fluent reading and encourage active and interactive discussions in order to assist in the development of oral communication skills.

The expansion of background knowledge and its use is an important goal in guiding students to make connections and create new meanings. Teachers assess their students' needs through listening in order to provide the necessary instruction. This instruction develops children's general and critical listening skills through purposeful listening experiences and meaningful discussions. Teachers model critical thinking processes and guide children to understand their own thinking processes through metacomprehension. Ultimately, teachers internalize the use of the Directed Listening-Thinking Activity and adapt it for further listening experiences. Listening strategies are extended into other existing areas of the curriculum and into the daily workings of the classroom.

Limitations

The primary limitation of this project is that it has not been field tested with primary students. A similar directed listening model, designed by Stanchfield (1991), was used in conjunction with two research studies on middle school age children. Results of these studies, labeled

Project Literacy and Project ARISE, concluded that growth occurred both in children's attitudes towards reading and their aptitudes in listening and reading (Stanchfield, 1991). In addition, a limited study was conducted using the Structured Listening Activity (SLA) in grades K-3 (Choate & Rakes, 1987). This study showed significant gains in listening comprehension. These studies, however, raise questions that would also arise with the use of this project's model, including the following: 1) What improvement, if any, would carry over into the next grade level? 2) What are the long term effects of the model? 3) How much transfer of listening strategies occurs? These are questions that can only be answered by implementation of the DLTA in language arts programs over a period of years.

Another limitation concerns the attitude the teacher: How important is listening? To be successful, it is up to the teacher to present DLTA's consistently, not as intermittent activities. Teachers need to be familiar with the literature being presented to know the optimal stopping points in the reading where discussion should be encouraged. Teachers need to be active listeners in order to guide students in their predictions and to know when prompting is necessary. These are not simply "storytime" activities. Teachers need to be familiar with the purpose behind the guided listening. Also crucial is the teacher's ability to

engage students in metacomprehensive activities. If necessary, teachers have to be willing to model their own thinking processes.

As previously mentioned, critical listening needs to permeate the entire school day. Teachers need to cut back on superfluous listening in the classroom, particularly the amount of time students spend listening to teachers. For these strategies to develop, listening in class should be specific, concise, and given in small amounts. The results will be positive, but it means that teachers have to realize that what they are now requiring students to listen to may not be as important as they think.

Evaluation

"Tests cannot measure listening, living can... A good listener evidences a constellation of behaviorisms: he is intellectually curious, selective, courteous, accurate, tolerant and understanding. But you will say these are not listening skills; this is life - and you will be right."

(Wilt, 1955, p. 60)

In the past, evaluation of listening strategies, and the measurements used in assessment, have grown out of the tests used to assess reading. The majority of these tests, such as the Brown-Carlson Listening Comprehension Test (1949) and the STEP Listening Test (1957), focused on listening as it related to reading. However, as Wilt (1955) stated, listening is a part of everyday life. The evaluation of listening needs to involve more than assessing

whether children can determine the main idea and recall supporting details. Evaluation needs to assess whether the students have internalized the strategies used, if students understand their thinking processes, and are able to utilize these strategies and processes in alternate situations and in different settings.

In line with whole language, there has been a move towards a more naturalistic approach to assessment (Perrone, 1991). These assessment practices are on-going and utilize open-ended formats. They draw upon a variety of settings. They ask students to perform, create, or produce something in response to the literary event. These tasks are meaningful instructional activities which involve real world application. The emphasis is on higher-level thinking and problem solving. The learning process is the focus of assessment. Students must demonstrate that they have 1) used new information and prior knowledge to create meaning, 2) integrated and applied new meanings and learning strategies into alternate settings, and 3) utilized metacomprehension in understanding their own thinking processes.

Evaluation of student performance will help determine the effectiveness of teacher performance. Through student assessment practices, teachers can evaluate whether the listening activity was successfully taught, whether students

understand their own thinking processes, whether meaning was created, and whether transfer occurred to other areas of the curriculum.

The focus of evaluation will be in two areas - cognitive and affective. In the cognitive domain, evaluation is geared towards the process of creating meaning using new information and prior knowledge. Evaluation can be made during the discussions before, during, and after the listening strategy lesson. Teachers need to determine whether divergent and critical thinking is being used: Are the students able to analyze, compare, generalize, predict, and hypothesize? Are they utilizing predicting, confirming, and integrating strategies? Are they able to analyze their own thinking processes? If students are having difficulty, further lessons must be taught and continued teacher modeling should take place. If the strategy was successfully taught, teachers need to look to other areas of the curriculum to integrate the strategy. Assessment of transfer occurs when students demonstrate the strategy in a new situation, either curricular or real life.

The following list is intended to establish a criteria for what students need to be able to do in regards to story structure when they are listening to a story.

1. Become acquainted with the appearance and behaviors of the main and supporting characters.

2. Recognize the importance of time and place on character development and actions.

3. Know what the main character wants.

4. Understand that what the main character wants leads the plot.

5. Be aware of the significant events in the story as the main characters try to obtain what they want.

6. Adjust predictions when setting and plot are hypothetically altered and characters are eliminated.

People perform better when they know the goals and purposes of a task and see them modeled (Herman, Aschbacher & Winters, 1992). This opens up further assessment techniques. Students can help discuss and define goals, which makes the outcomes more meaningful. Students can also evaluate the process through discussions or written inventories, determining whether the process was successful and whether they understood their own thinking processes.

Specific assessment products include documented observations, student generated projects, student learning logs and journals, student self-evaluation instruments, interviews, response presentations in the fine arts, and student think-alouds.

Many of the extension activities provided in this project allow for integration into other areas of the curriculum. These extend the strategy or purpose into other

areas. For retelling the story, black-line masters of felt-talk theatre pieces and puppet patterns have been supplied. The manipulation of these will aid in story retelling and summarizing and will assist the teacher in evaluating growth in oral communication skills.

To evaluate the effects of listening and read-aloud strategies on the students' affective domains, discussions and attitude inventories can be used. The discussions can be whole group, small group, or individual interviews. These discussions can focus on the attitudes of children towards reading and listening to stories, the types of stories they enjoy, and the effectiveness of the lessons. By actively teaching listening strategies, students and teachers should reap the benefits of a classroom environment that is not only more meaningful but is lively and enriching as well.

Appendix

Listening and Read-Aloud Strategies:

A Handbook for Teachers

INTRODUCTION

Listening is an important part of every child's day, both in school and out of school. Listening is more than hearing; it is the active process of understanding what is heard. Active listeners interpret, analyze, synthesize, and evaluate information in order to create meaning. Listening is the interaction between the listener, the reader, and the author. The listener uses prior knowledge, new information, and critical thinking to develop meaning.

The Benefits of Listening and Read-Alouds

Listening to stories is an essential part of the language arts program. Listening is also the most neglected element of language arts. The development of listening strategies in students is critical to their success as readers and writers, their growth in oral language skills, and their acquisition of vocabulary.

There are many reasons for reading and telling stories to children. Reading aloud to children is an invitation to children to read. It assists in print awareness and motivates children to read for themselves. Through teacher modeling, children's fluency and expression will develop,

which assists in increased oral language skills. Exposing children to language, which they may not be able to read for themselves, expands their vocabulary. Reading aloud helps children understand story structure. They learn about characters, setting, plot, action, and resolution. They learn to recognize that a story has a beginning, a middle, and an end. Children are introduced to new literary styles and genres, as well as new worlds and cultures, thus extending their own interests and background knowledge.

The Teaching of Listening

Like many tasks, listening is a strategy that must be taught. Children need to be directed towards a purpose for the listening, given the opportunity to make predictions, and provided the chance to confirm or adjust those predictions. This ensures that students participate in active listening. Through meaningful discussions utilizing open-ended questions, students interact with one another to learn new information, listen to alternate solutions and conclusions, and discover other critical thinking processes used in reaching these conclusions. These listening strategies will transfer into other areas of the curriculum, such as the fine arts, social studies and science, and daily life activities, like following directions.

The Use of This Handbook

This handbook is designed to help students, and teachers, become more active listeners. It is geared towards primary age students, kindergarten through third grade. It contains ten listening strategy plans utilizing literature that uses rich language and stories that engage the children's interests. Each plan is based on the Direct Listening-Thinking Activity (DLTA), developed by Russell Stauffer (1969). The listening activity is introduced by a concept-building and purpose-setting discussion. This allows the students to activate their background knowledge on a subject or concept and also establishes a purpose for listening by making predictions about the story. The next step in the activity is the guided listening, which is broken into 2-4 segments. This gives students the opportunity to confirm or adjust their predictions, synthesize new information, make new hypotheses, and analyze their own thought processes. After the guided listening, further discussion occurs where children analyze characters, plot, setting, and theme. They are encouraged to use divergent thinking as these literary elements are altered, changed, or omitted, challenging children to generate alternate solutions. The final components of each plan are suggestions for extension and student response activities. These include the retelling or summarizing of the story

using the felt-talk theatre or puppet patterns provided, written responses, artistic reactions, literature extensions, and related activities in social studies or science. Children need to recognize a purpose for the listening activity, as well as be cognizant of the purpose and strategies used beyond the initial activity.

The Role of the Teacher

The role of the teacher is active. Teachers should become familiar with the DLTA plan and should preview the literature being read in order to model fluency and expression. Troublesome vocabulary needs to be identified; unfamiliar meanings may need to be explained during the reading. Teachers act as guides and facilitators in assisting students in activating prior knowledge and establishing purposes. They need to listen carefully to student responses to guide students towards meaning acquisition. Teachers need to model their own thinking processes if children are having difficulty. They also need to be willing to give prompts and ask questions not in the strategy plans based on student responses. Finally, teachers need to accept all student responses, elicit support for those responses, and encourage alternate solutions.

The DLTA plan can be adapted and used with any piece of literature. Once teachers are familiar with the format, they can automatically turn any read-aloud experience into a lively, meaningful listening event.

The Evaluation of Listening

The evaluation of listening needs to assess whether the students have internalized the strategies they used, understand their thinking processes, and are able to use these strategies and processes in alternate situations and in different settings. Much of this evaluation will occur during the discussions of the literature. Teachers need to determine whether divergent and critical thinking is being used. Some questions to keep in mind include: Are the students able to analyze, compare, generalize, predict, and hypothesize? Are they using predicting, confirming, and integrating strategies? Are they able to analyze their own thinking processes? Do they use new information and prior knowledge to create meaning? Do they recognize story structure and the important elements of literature, such as characters, setting, plot, and theme? Teachers can document observations of these areas during the discussions.

The extension and student response activities are also a source of evaluation. Students are asked to perform, create, or produce something in response to the listening activity. These responses will help to determine whether

meaning was acquired. Many of the extension activities provided allow for integration into other areas of the curriculum. These will assist the teacher in determining whether the strategies and purposes of the listening have transferred into other subjects.

The development of oral language skills can be evaluated through the discussions, as well as the retelling and summarizing of the story. The felt-talk theatre and puppet patterns provided for each story assist the students in their retellings. The felt-talk theatre pieces can be made out of felt or paper with felt or tape on the back. The puppet patterns are designed so that paper bags can be used. Listening to the students retell or summarize the story while manipulating the felt-talk pieces or puppets will help to evaluate student growth in oral language development.

The Use of Puppets and Felt-Talk Theatre

At the end of each lesson, patterns are provided so that teachers and/or students may create puppets or felt-talk figures to use in theatre presentations. Teachers or adult aides may make puppets or figures out of felt. These may be kept in bags or files and used over and over for many years. In addition, patterns may be photocopied and colored by students, then glued to paper bags or to large tongue depressors for puppets. Felt-talk theatre

patterns can be colored, mounted on tagboard, laminated, and backed with small pieces of felt or masking tape. Also, felt-talk characters may be enlarged by a photocopier and used as face masks by mounting on cardboard and attached to a tongue depressor so that students may hold the masks in front of their faces as they dramatize the stories.

The use of puppets and felt-talk theatre is an enriching experience for children. The students retell the story while manipulating the puppets or felt characters on a flannel board. These theatre presentations assist the children in visualizing the story, increasing and expanding their vocabulary, and enhancing their oral language development. Puppets and felt-talk theatre activities can be conducted as a whole class, in small groups, in pairs, or even as individuals.

LESSON PLANS
ROSIE'S WALK
by Pat Hutchins

A. Introducing the Selection:

Concept-Building and Purpose-Setting:

"The story you will listen to today is called Rosie's Walk. From the cover of the book, what do you think Rosie is? Where do you think Rosie lives? How many of you have been to a farm? What kinds of things are on a farm?

This is a story about a hen named Rosie and her walk around the farm. Where do you think she might go?"

B. Guided Listening:

"Listen to the first part of the story to find out about where Rosie goes on the farm." (Read page 1 to the top of page 15, beginning with "...past the mill.")

Questions:

1. Which of your predictions were correct?
2. What else did you learn that you did not know?
3. How do you think Rosie's problem will be resolved?
4. What do you think might happen next?

"Listen to the rest of the story to decide if your predictions are correct." (Read page 15 to the end of the story.)

Questions:

1. Were you correct? How was Rosie's problem resolved?
2. Think of a different ending to the story. How would the rest of the story have to be changed to fit the new ending?

C. Discussion After the Guided Listening:

Questions:

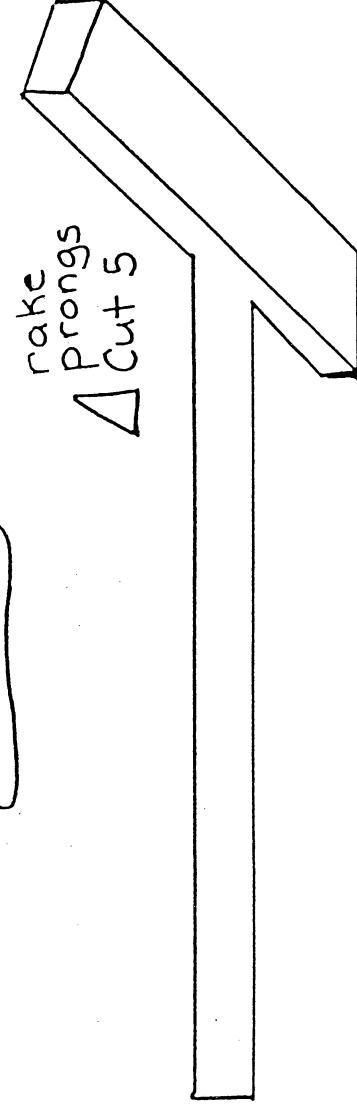
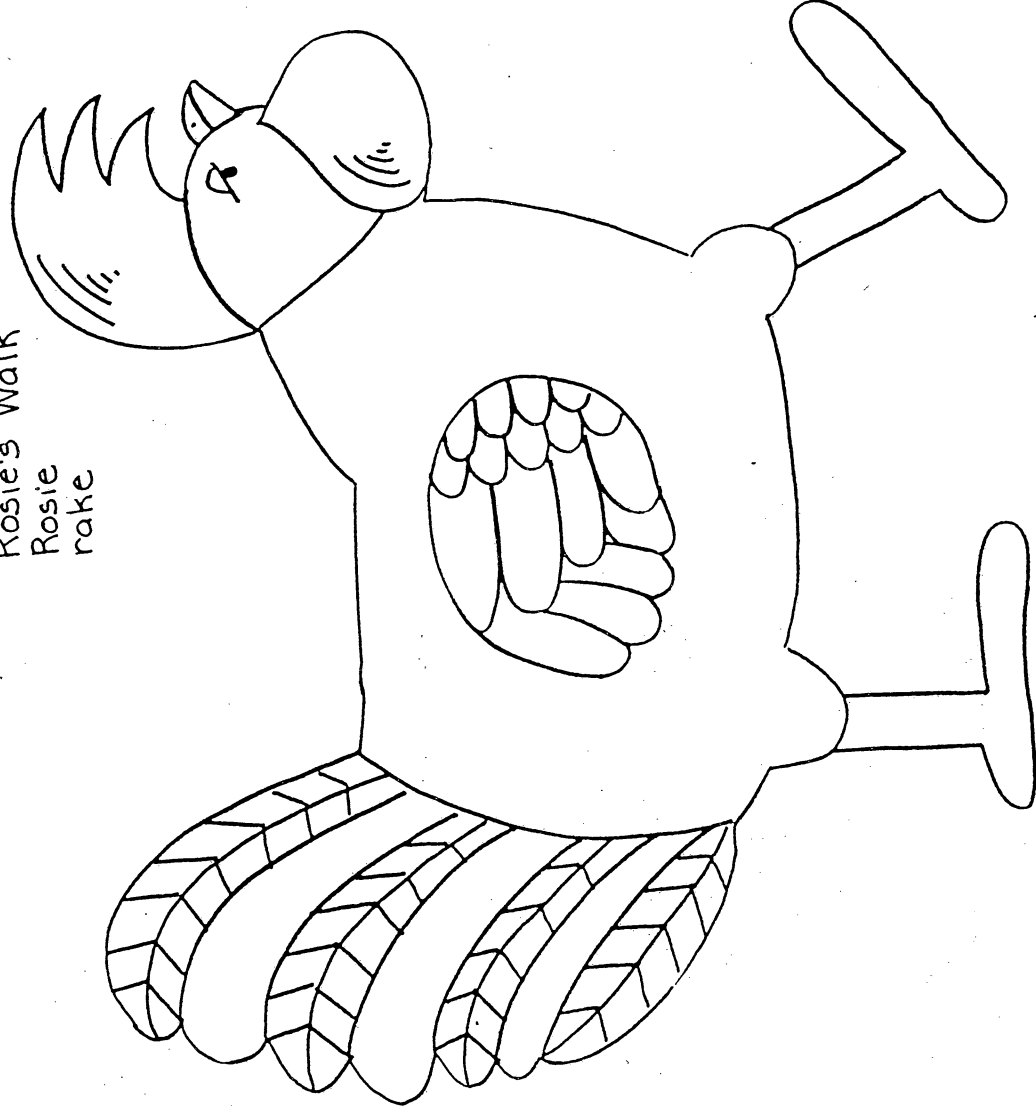
1. What situation or problem did the author use to get the story started?
2. What did the author do to make you want to listen to find out what happens?
3. Who is the main character in the story? Why do you think the way you do?

4. Are there any characters other than the main character who are important to the story? Who are they? Why are they important?

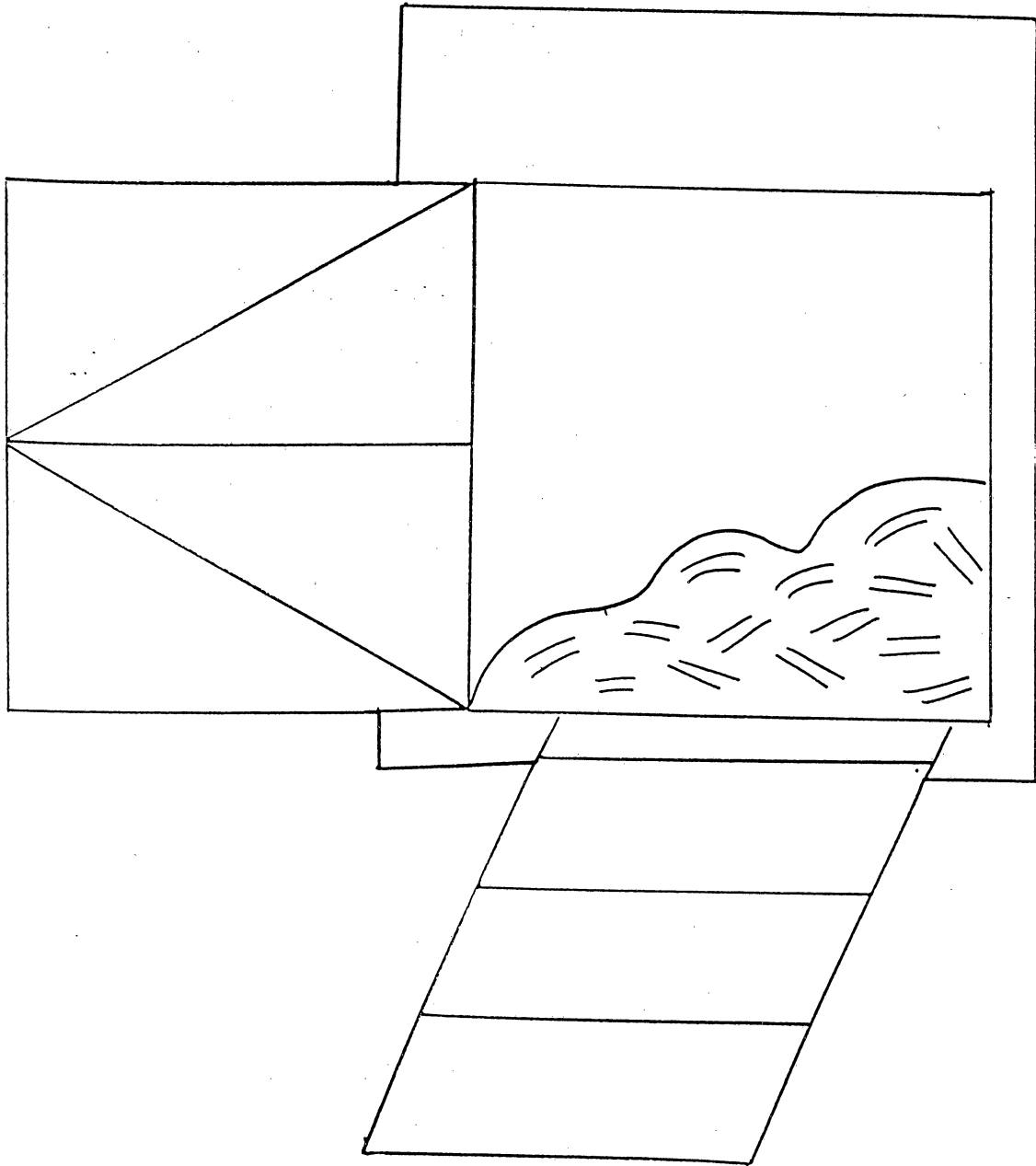
D. Extension and Student Response Activities:

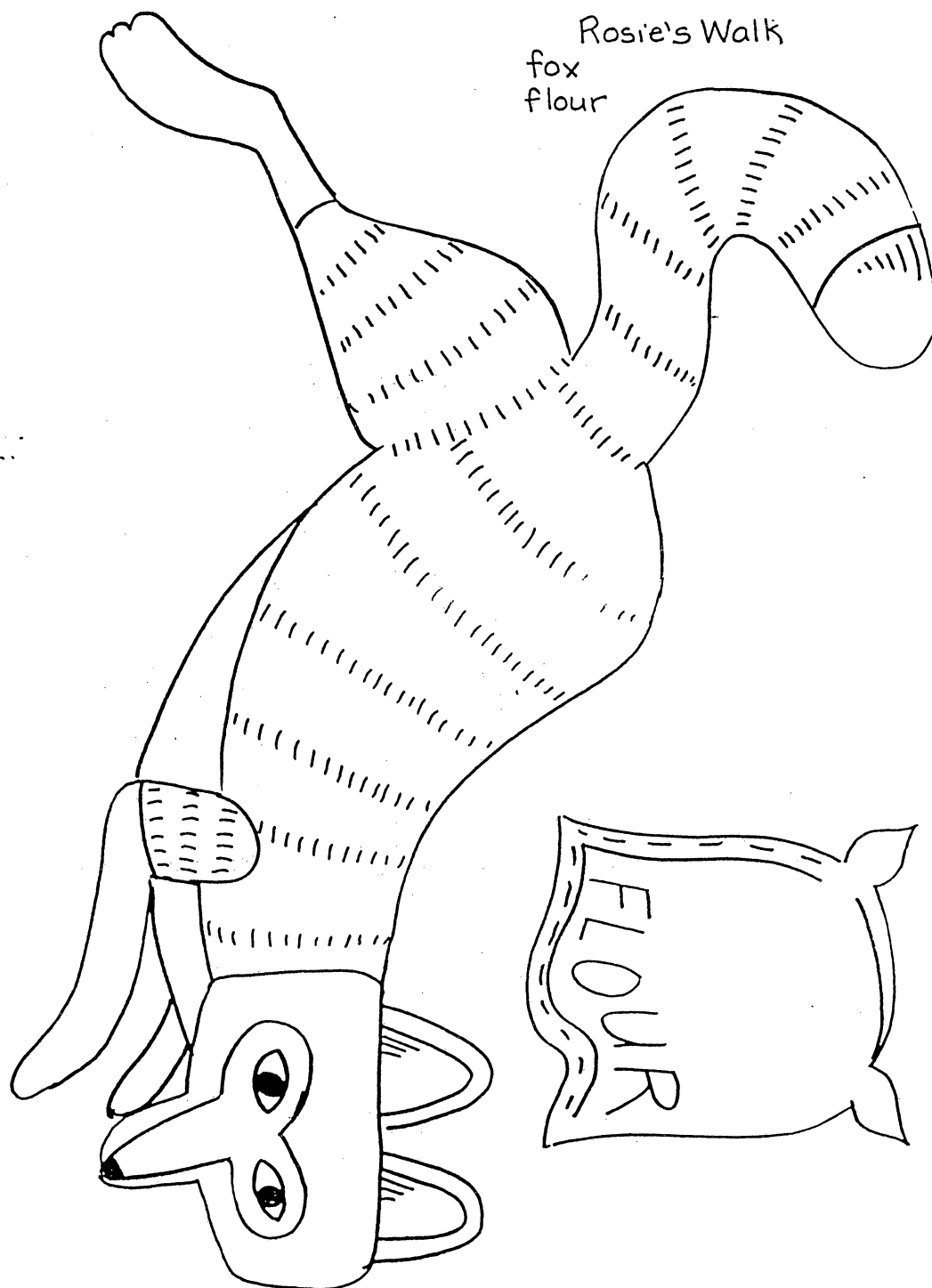
1. The students can retell the story using the felt-talk theatre pieces. Students can work in pairs and tell the story to their partners.
2. The students can read other stories that take place on a farm, such as The Big Red Barn, by Margaret Wise Brown, or Barn Dance, by Bill Martin, Jr.
3. This story lends itself to creative drama. The students can play all the parts of the story, including Rosie, the fox, the henhouse, the pond, the haystack, the rake, the mill, the flour, the fence, the wagon, the beehives, and the bees. The students can be placed at spots around the classroom. As the teacher reads the story, the students playing Rosie and the fox can walk through the classroom and recreate the incidents in the story.
4. Brainstorm a list of animals that live on a farm. Classify the animals according to size, color, body covering, and whether they are mammals or egg-layers.

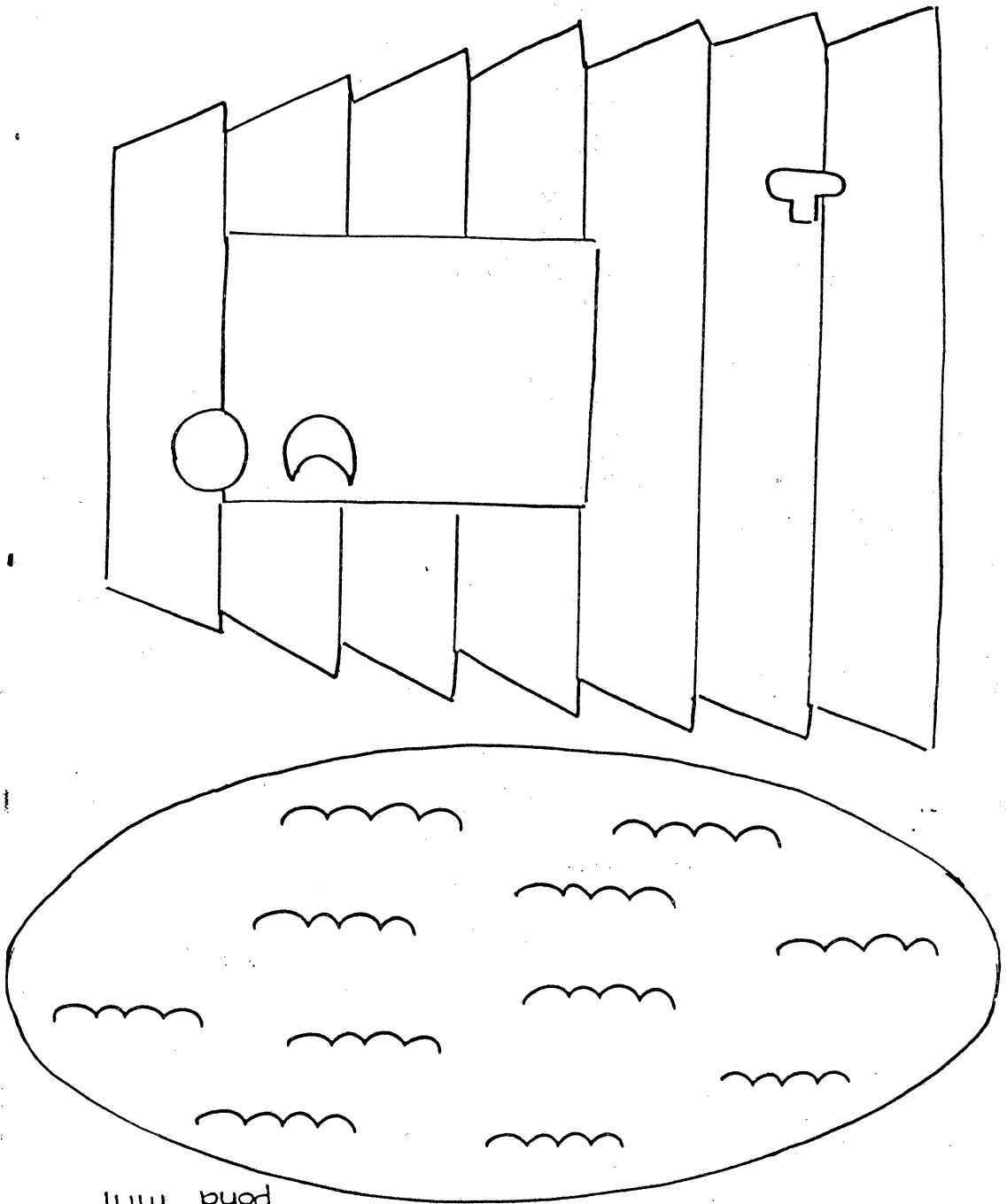
Rosie's Walk
Rosie
rake



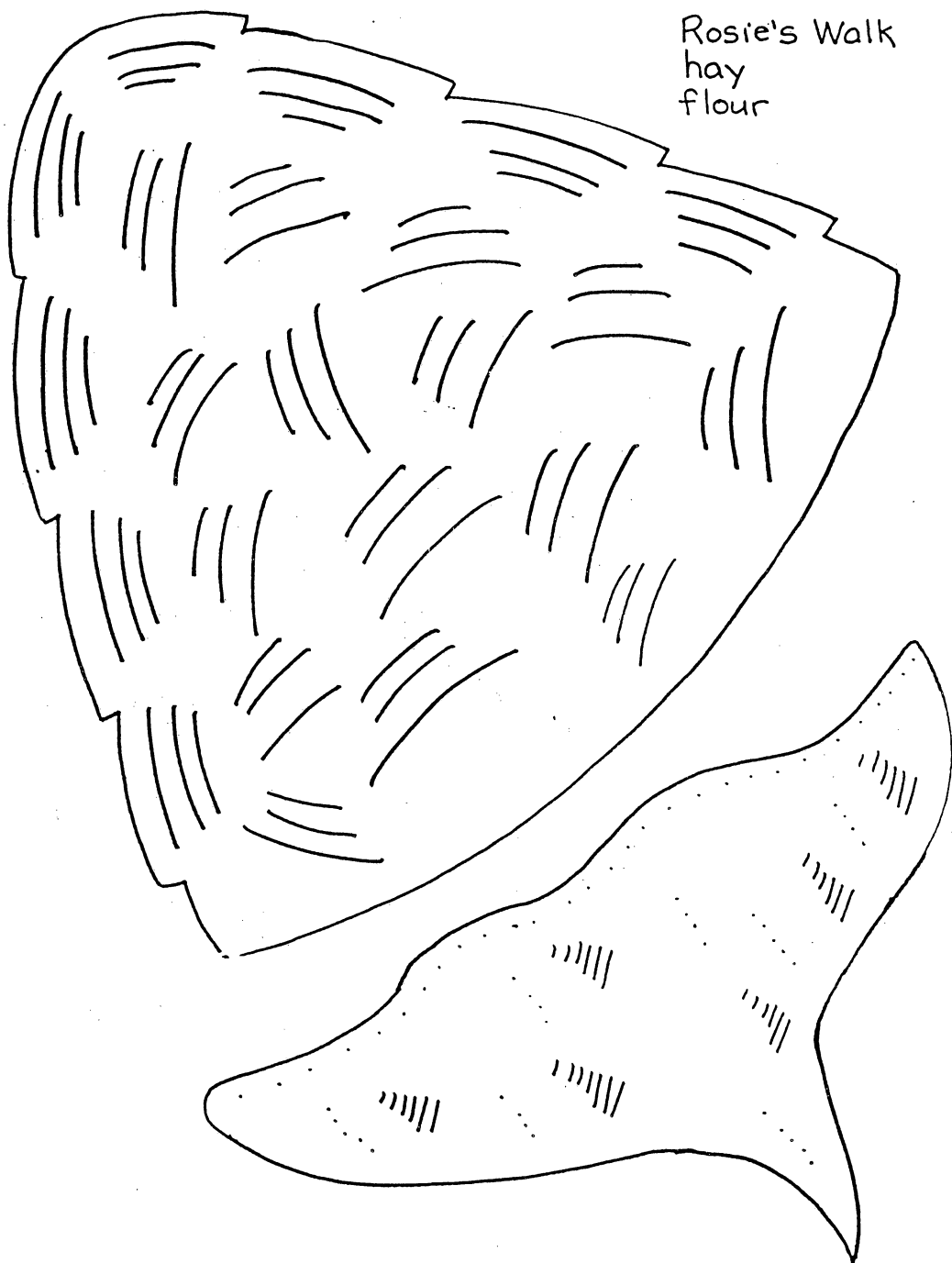
Rosie's Walk
hen house



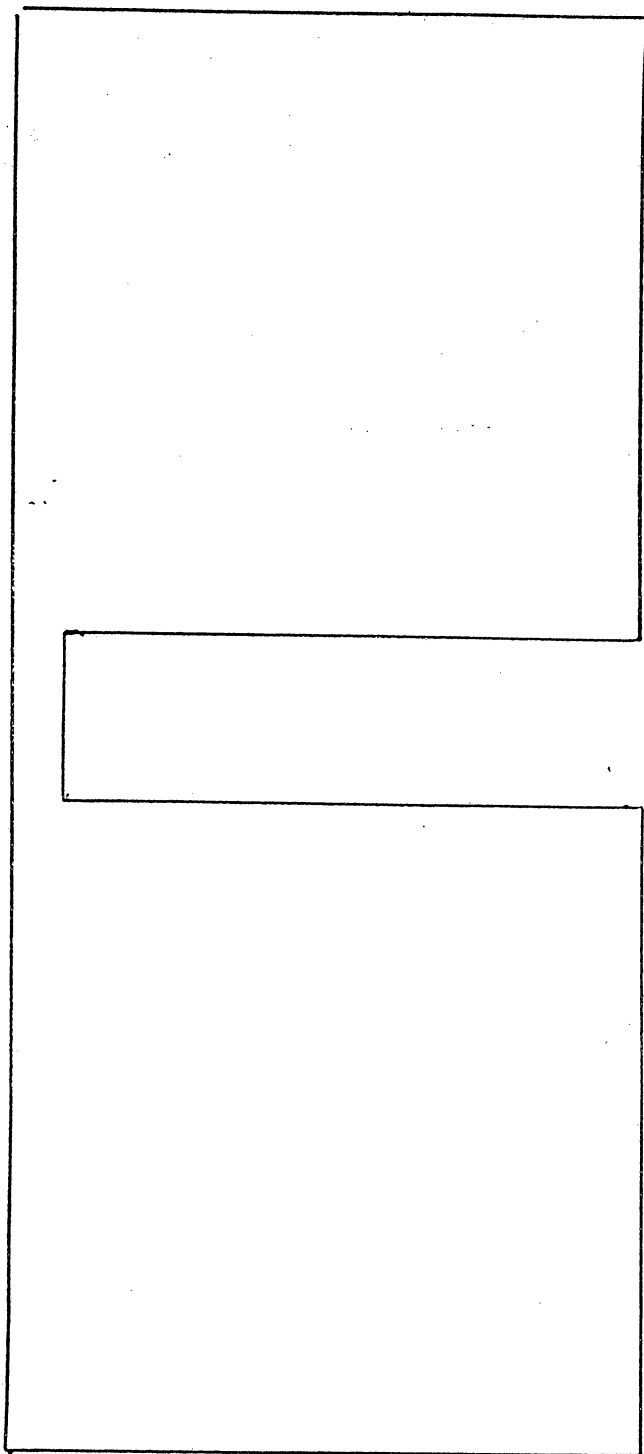




Rosie's Walk
pond mill

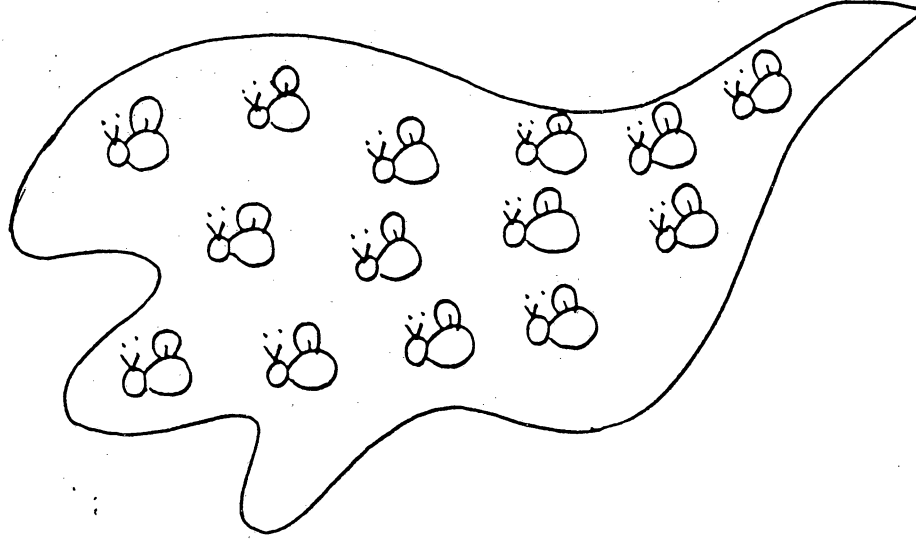
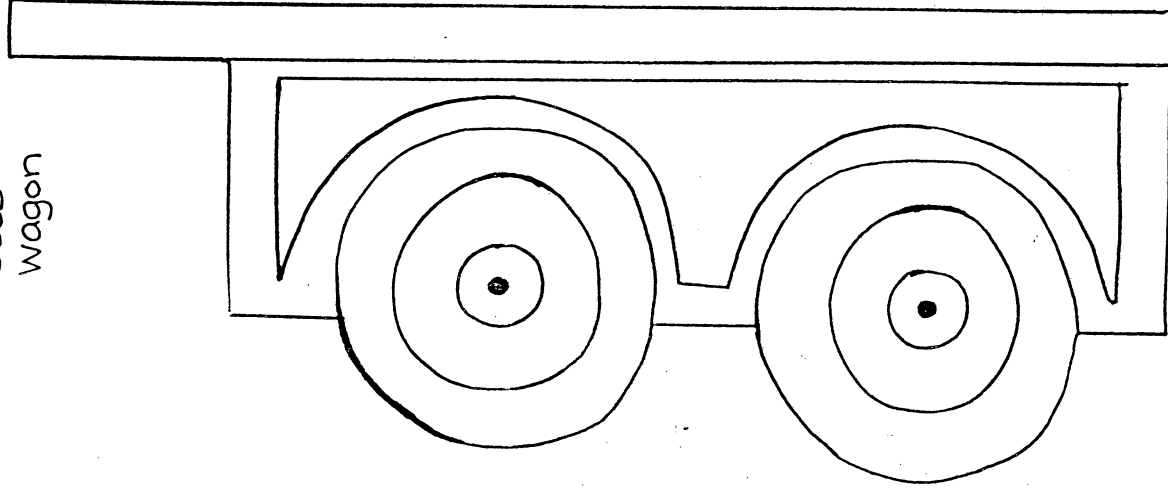


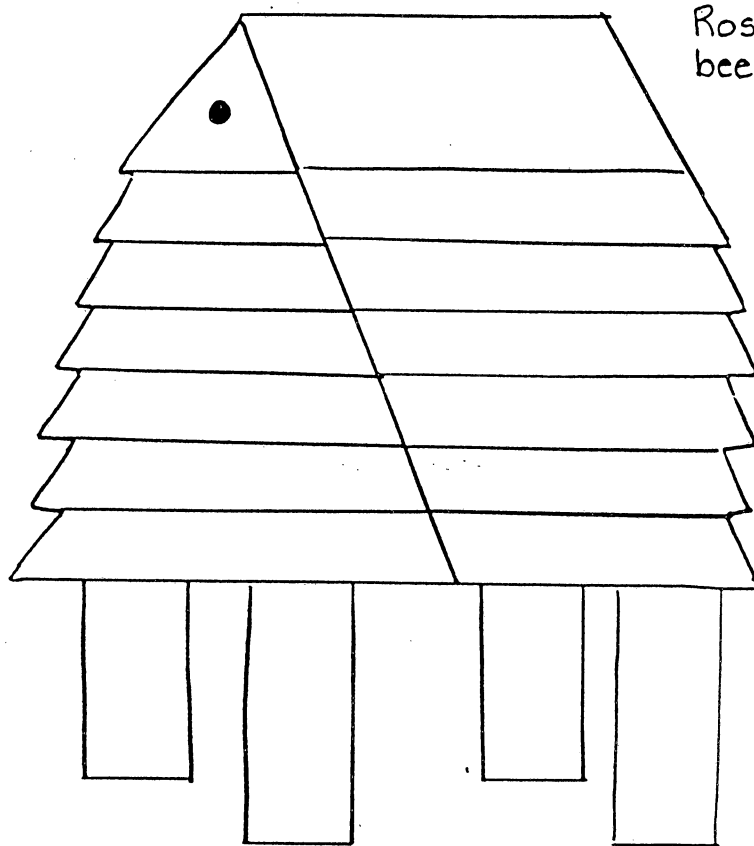
Rosie's Walk
hay
flour



Rosie's Walk
fence

Rosie's Walk
bees
wagon





Rosre's Walk
beehive

BROWN BEAR, BROWN BEAR, WHAT DO YOU SEE?
by Bill Martin, Jr.

A. Introducing the Selection:

Concept-Building and Purpose-Setting:

"Today I will read a story called Brown Bear, Brown Bear, What Do You See?. There will be many colorful animals in this story. Let's list the colors. (Record student responses on board or on chart paper.) What are some animals that match these colors? (List student responses next to colors.) Which of the animals we have listed do you think might be in the story?"

B. Guided Listening:

"Listen to the first part of the story to decide if the animals you picked are in the story." (Read page 1 to page 15, beginning with "Black sheep, black sheep...")

Questions:

1. Which animals did you predict might be in the story were actually in the story? From our list, what animals do you think might be in the rest of the story? Do we need to change any of our predictions? Are there any animals we predicted that you do not think will be in the rest of the story? Why do you think so?
2. What have you experienced that leads you to make these predictions?

"Listen to the rest of the story to find out if your predictions are correct." (Read page 15 to the end of the story.)

Questions:

1. What do you think now? Were you correct?
2. Who are the characters in the story? Could you change any of the characters or leave any of them out?

C. Discussion After the Guided Listening:

Questions:

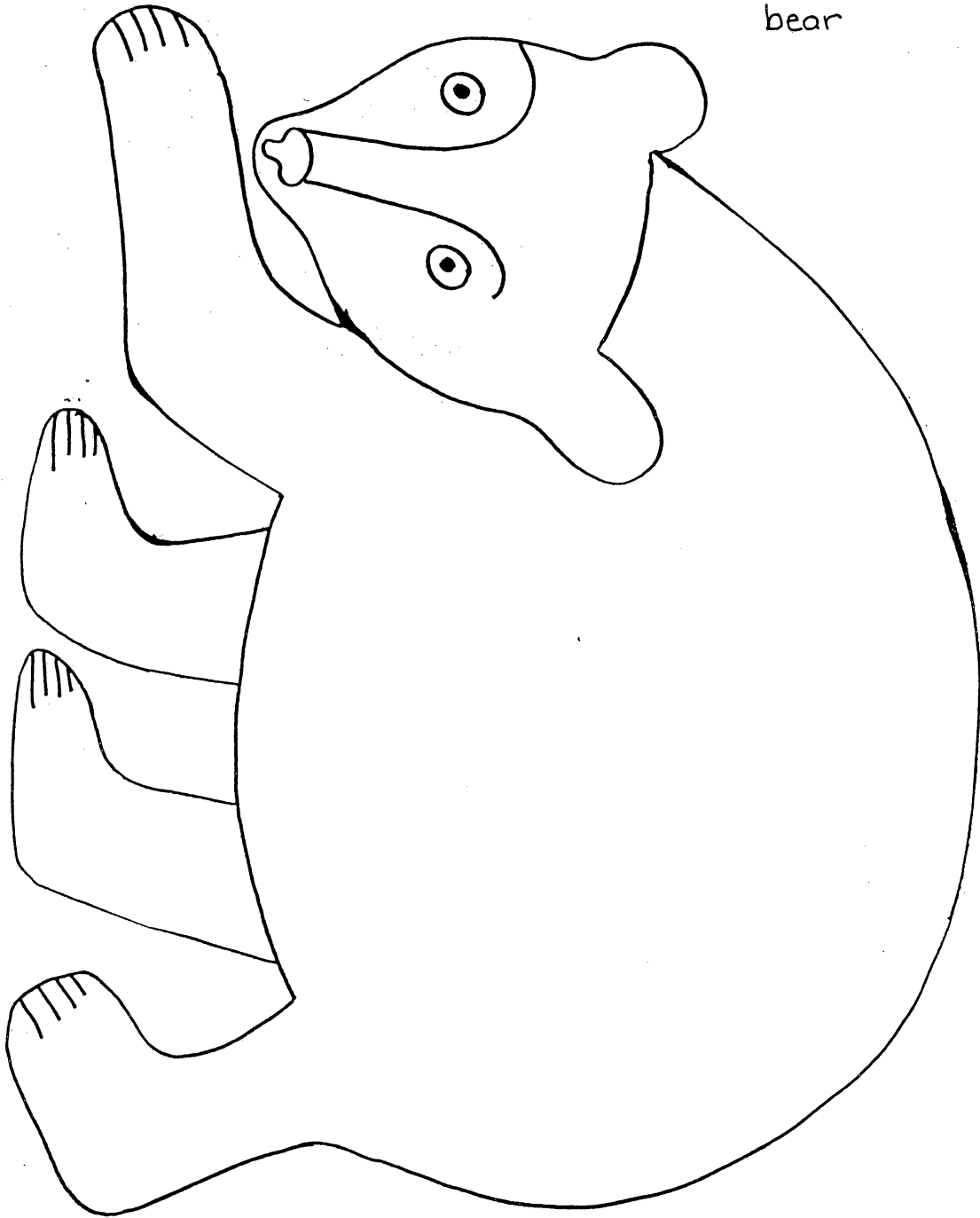
1. Did you notice any particular patterns in this book? If so, what were they?
2. Who is the teller of the story? How would the story change if someone else in the book told the

story?

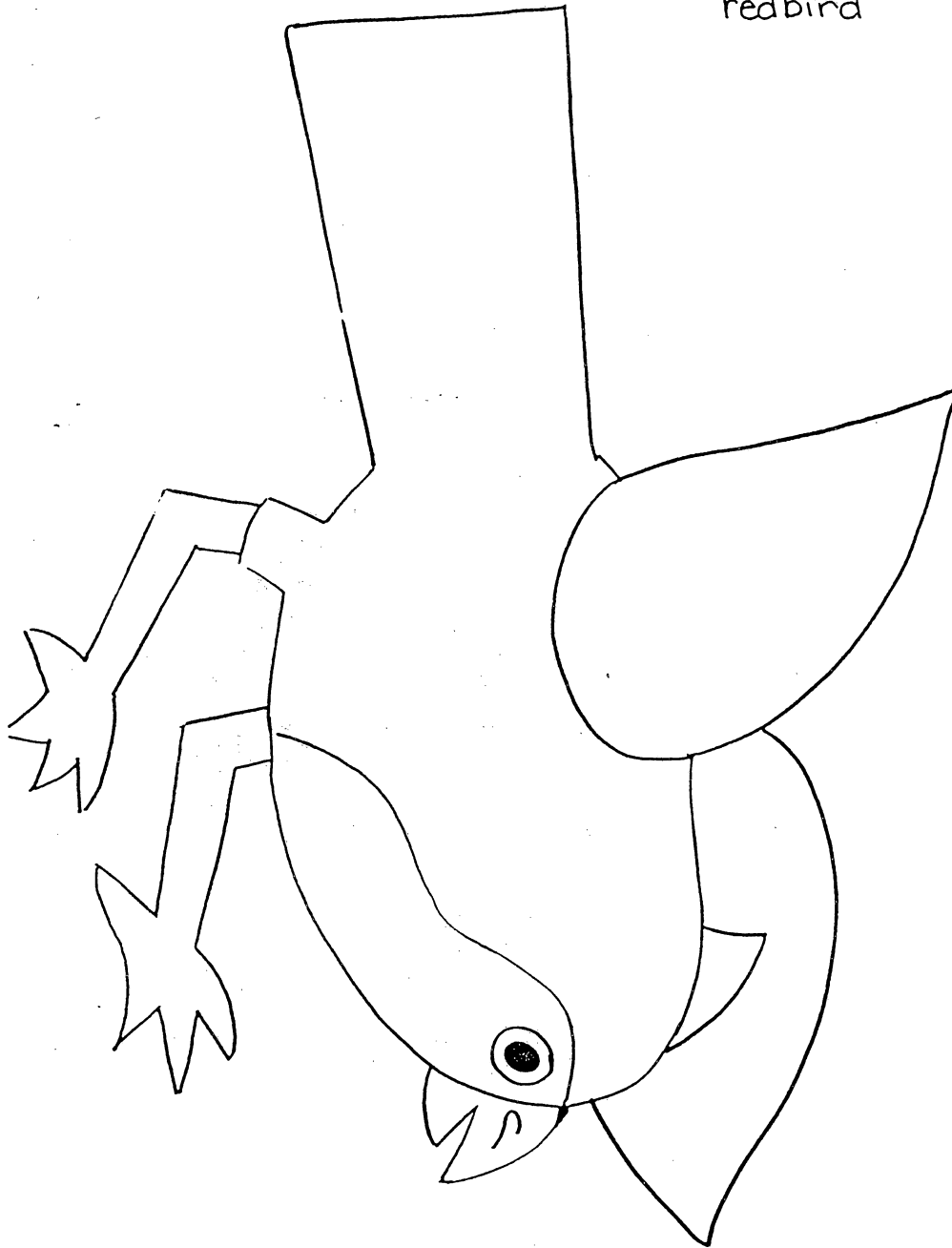
D. Extension and Student Response Activities:

1. The students can make the felt-talk theatre pieces and use them to retell the story individually, in small groups, or as a whole class.
2. Read the story Polar, Bear, Polar Bear, by Bill Martin, Jr. Compare the two stories, discussing the pattern and the animals used.
3. The students, either as a whole class activity or individually, can write student-authored books using the pattern established in Brown Bear, Brown Bear. They can use different animals or objects, different colors, or a different sense, such as "What do you hear? smell? taste? feel?"
4. Use the animals in the story for a lesson on classification. They can be classified according to size, color, pets and wild animals, body covering, and method of movement.
5. Discuss the primary and secondary colors. The students can experiment with paint, using the colors of blue, yellow, and red to create the secondary colors of green, orange, and purple. By adding white or black, they can create different tints and hues.

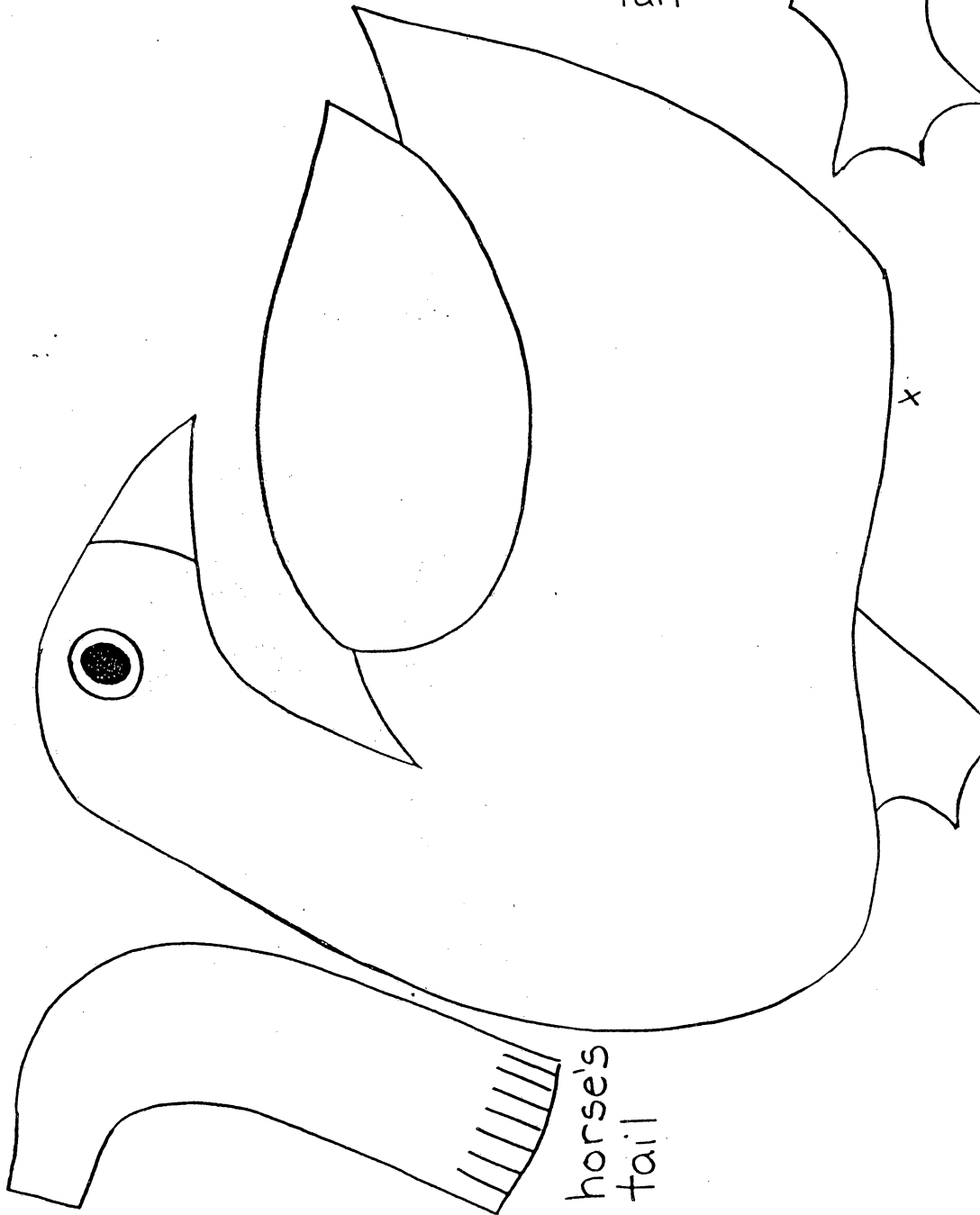
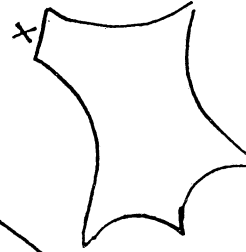
Brown Bear...
bear



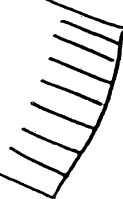
Brown Bear...
redbird



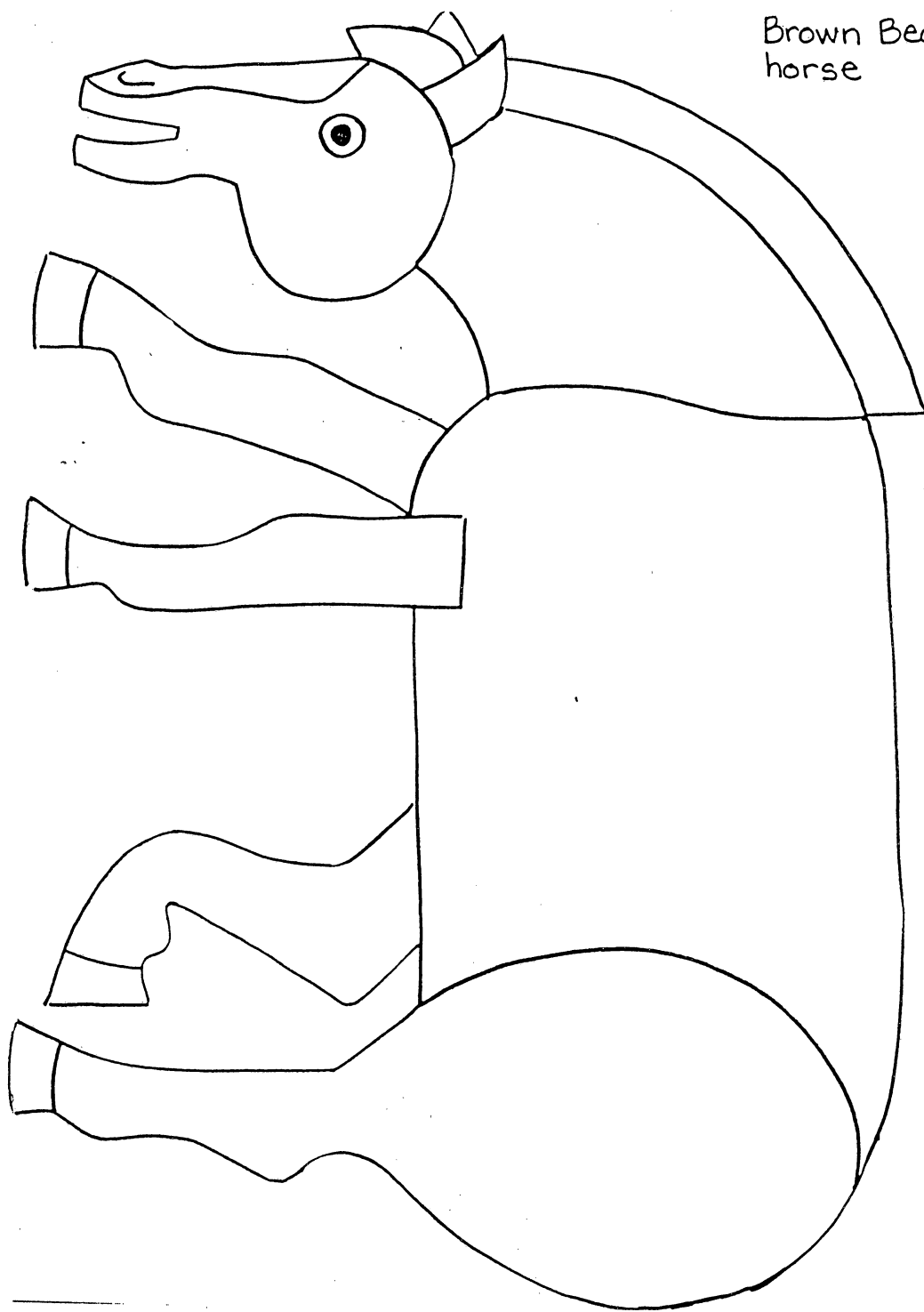
Brown Bear...
duck
tail



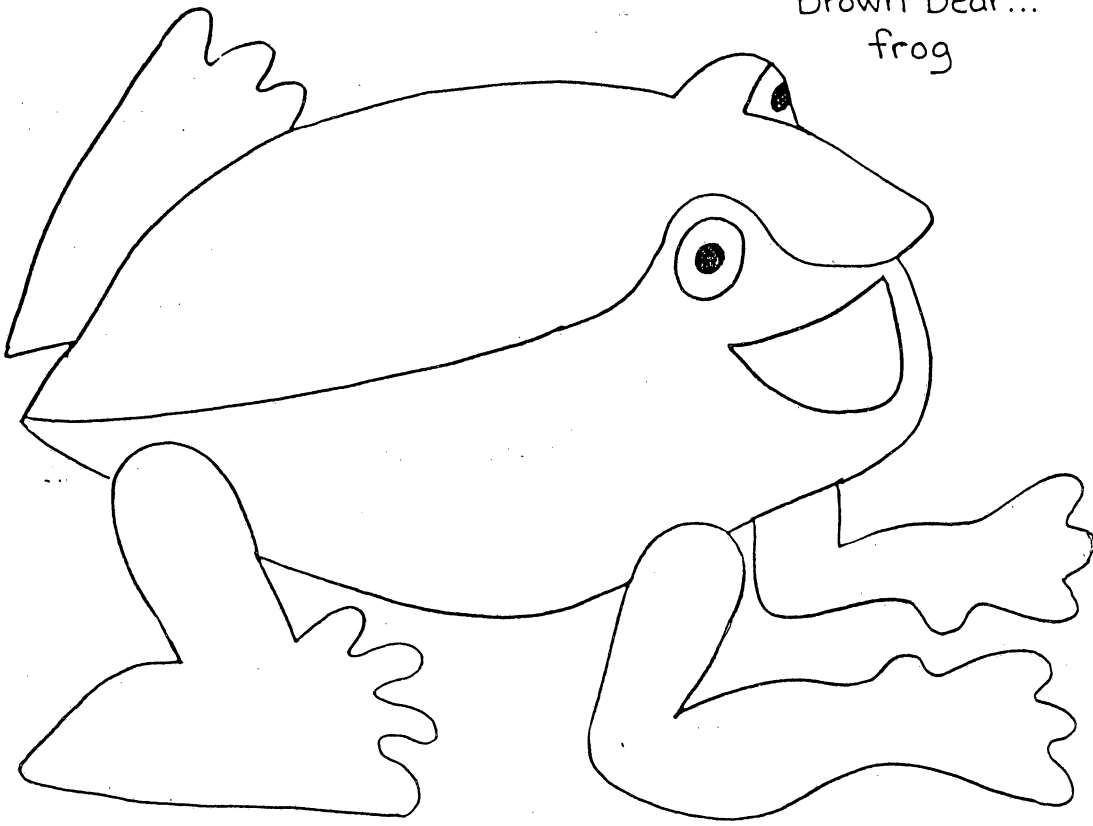
horse's
tail



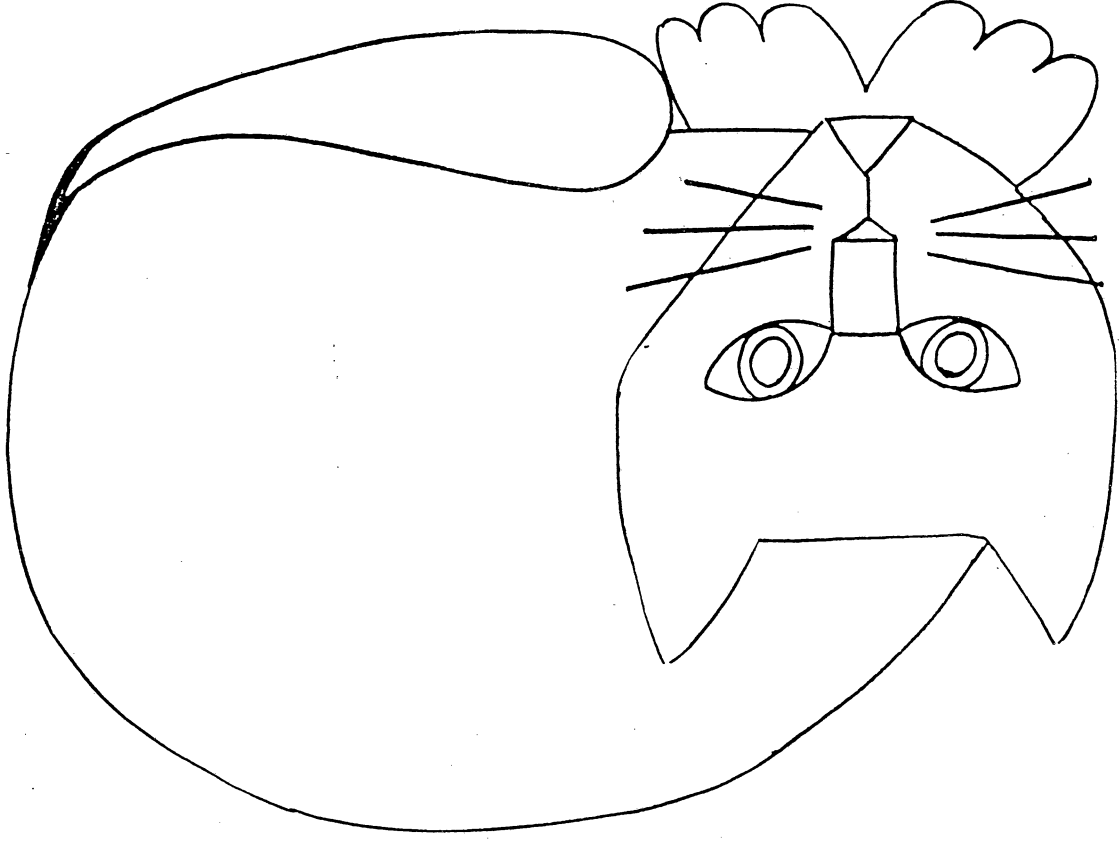
Brown Bear...
horse



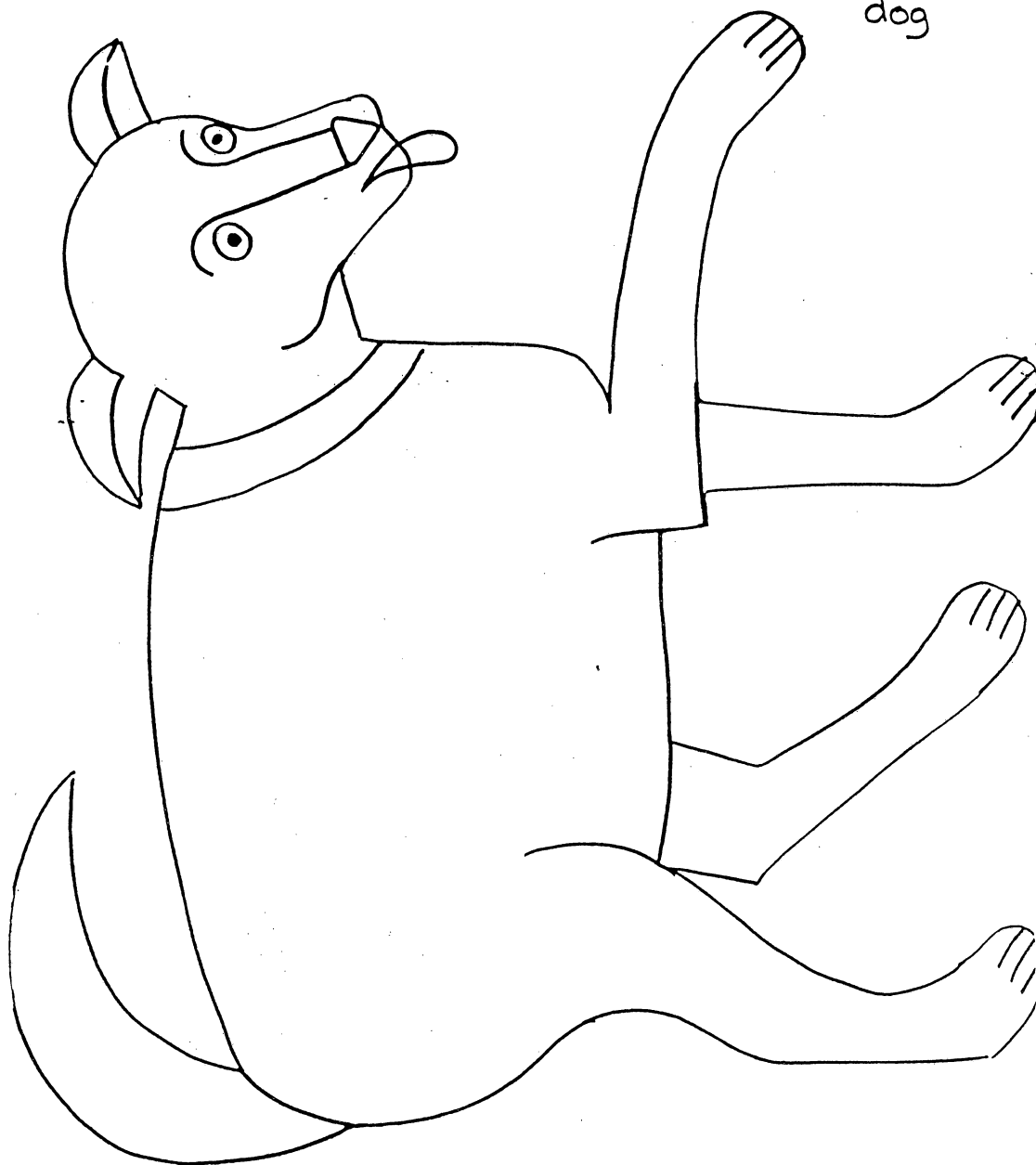
Brown Bear...
frog



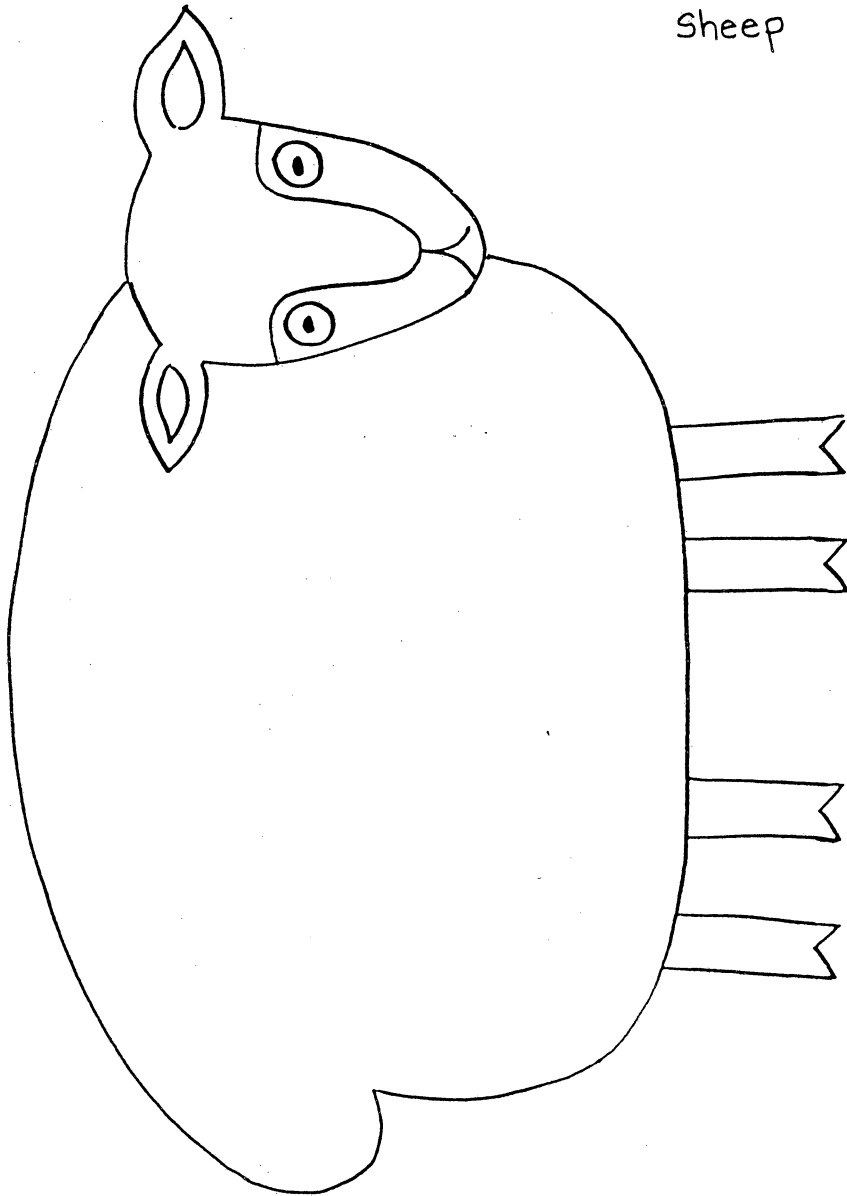
Brown Bear...
Cat



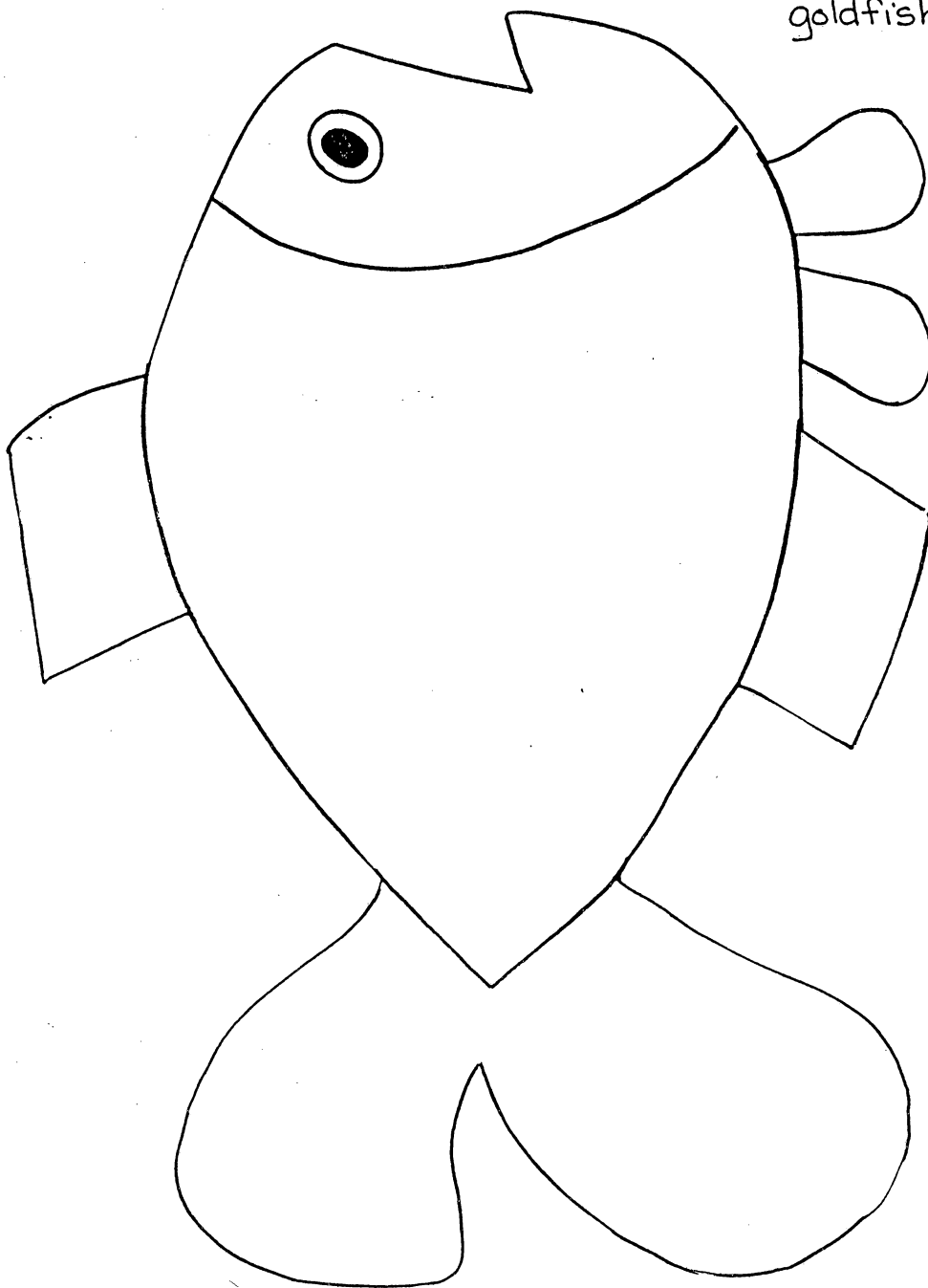
Brown Bear...
dog



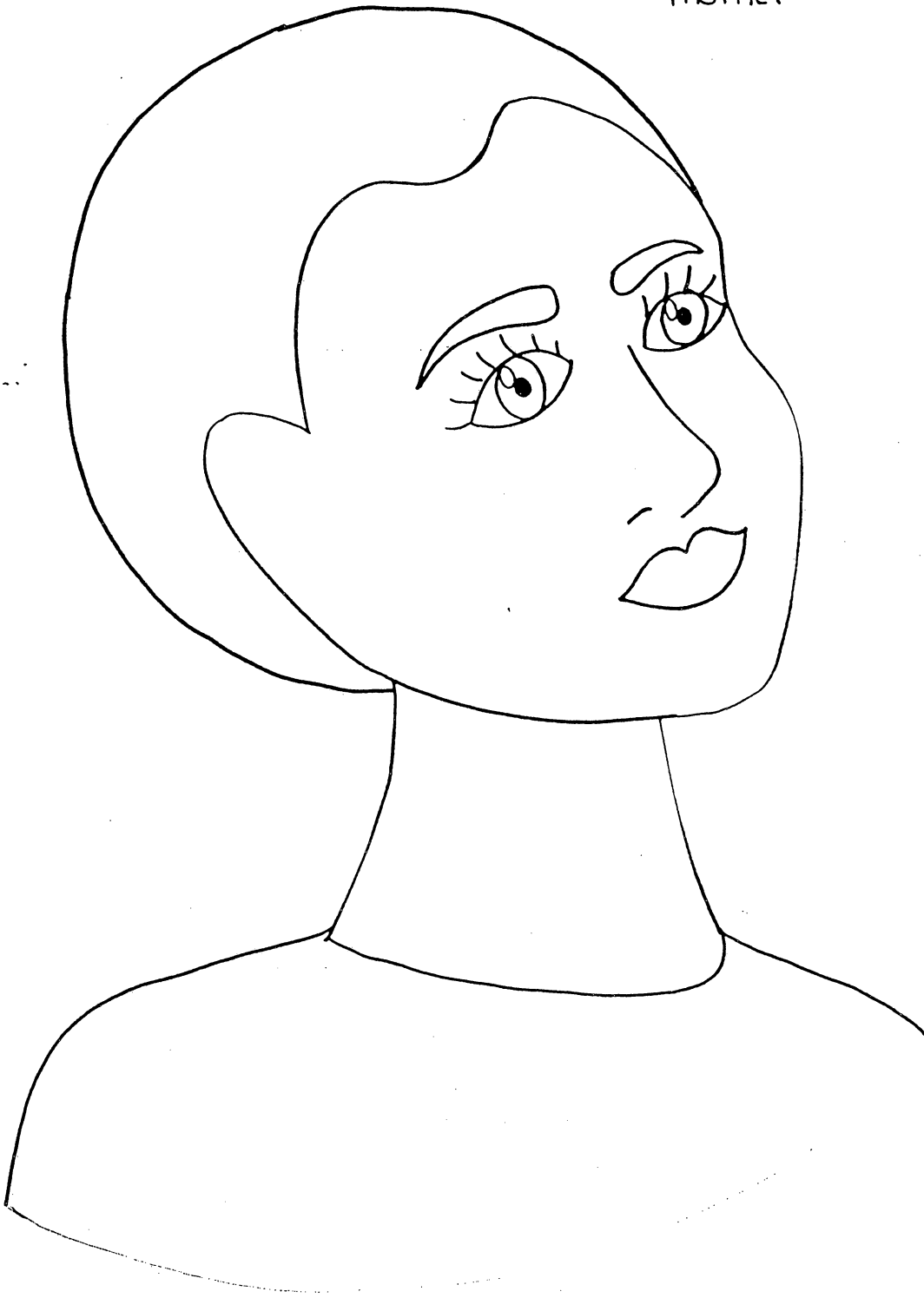
Brown Bear...
Sheep



Brown Bear...
goldfish



Brown Bear...
mother



THE VERY HUNGRY CATERPILLAR
by Eric Carle

A. Introducing the Selection:

Concept-Building and Purpose-Setting:

"How many of you have ever seen a caterpillar? What did it look like? What was it doing? What do caterpillars turn into? Today I am going to read a story called The Very Hungry Caterpillar. What do you think a story with this title might be about?"

B. Guided Listening:

"Listen to the first part of the story to find out if your prediction was correct and the effects it has on the caterpillar." (Read page 1 to page 15, beginning with "On Saturday...")

Questions:

1. From the title of the story and what you know about caterpillars, were you correct in your predictions? Which predictions do you agree with? Which ones do you want to change?
2. What was the effect on the caterpillar?
3. What do you think will happen next? Why do you think so?

"Listen to the rest of the story to find out what happens to the caterpillar." (Read page 15 to the end of the story.)

Questions:

1. What happened to the caterpillar? Why did it happen?
2. What have you learned by listening to this story that you did not know before?

C. Discussion After the Guided Listening:

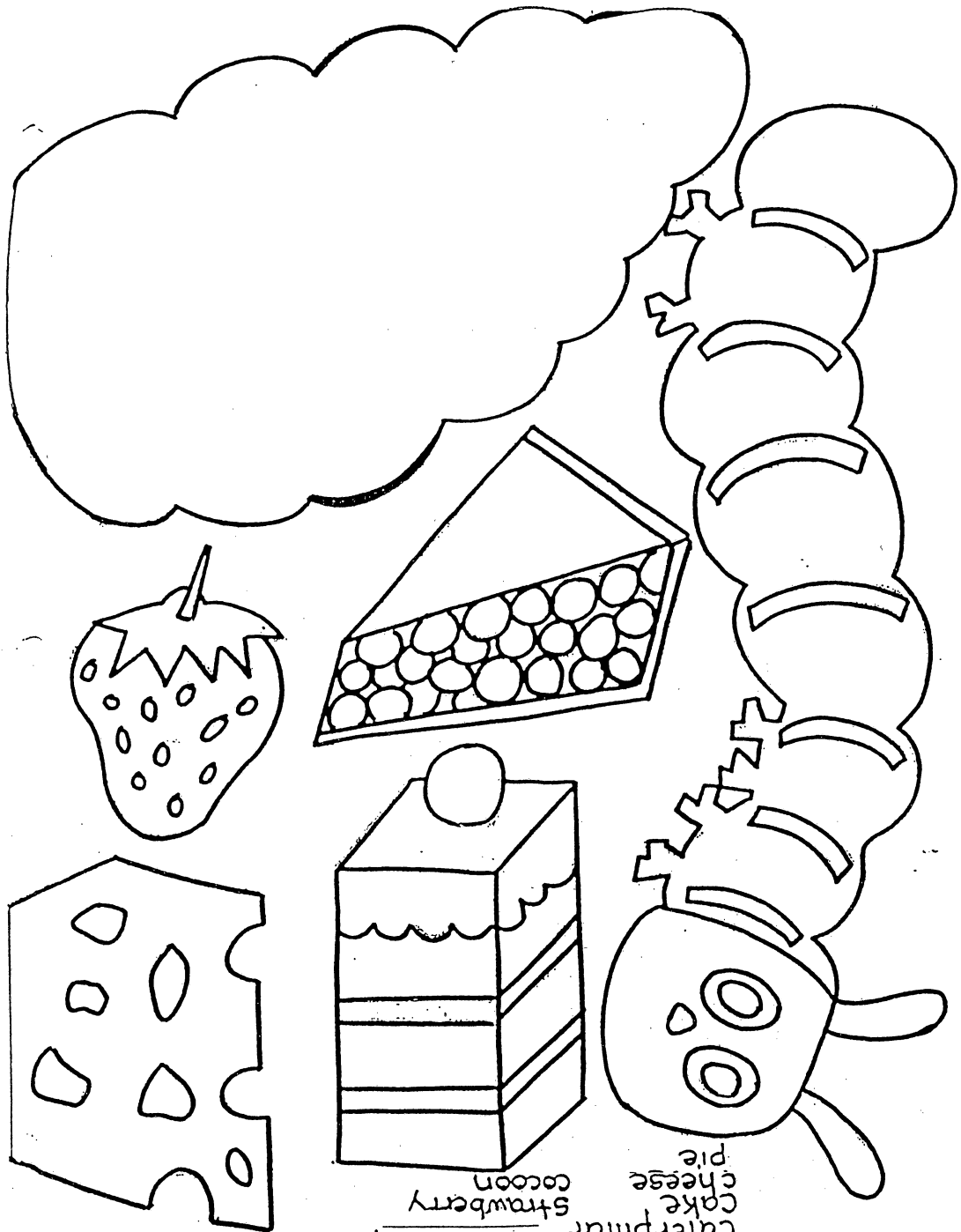
Questions:

1. How is this story arranged?
2. Trace the main events of the story. Is it possible to change their order or leave any of them out? Why or why not?
3. Does this story follow a pattern? What is it?

4. Did the story end the way you expected? What clues were there that helped you to expect this ending?

D. Extension and Student Response Activities:

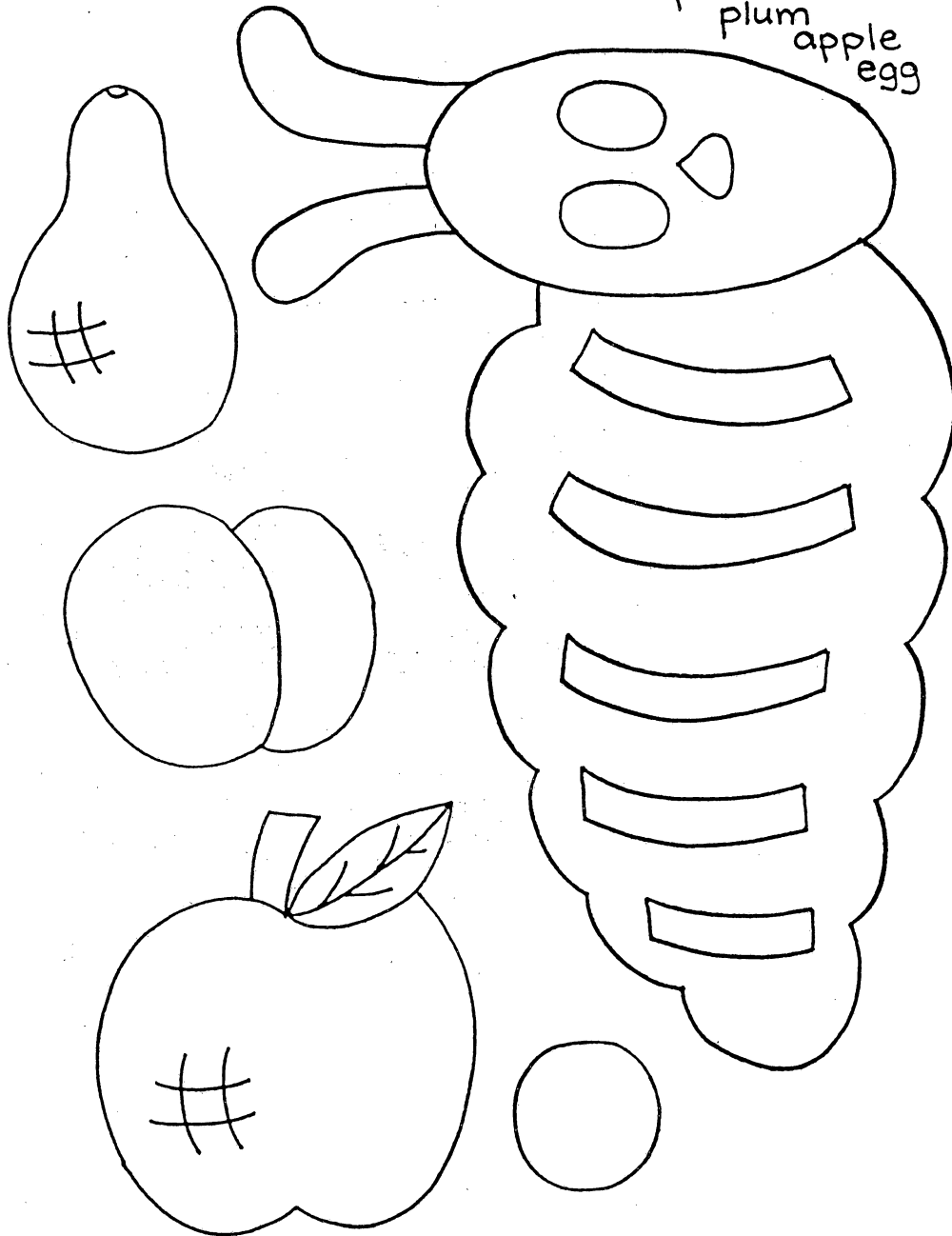
1. In connection with science, study the life cycle of a caterpillar. If available, the students can observe the actual metamorphosis of a caterpillar and keep a journal of their observations. The students can also make a diagram of the life cycle.
2. The students can make the felt-talk theatre pieces and use them in the retelling of the story. They can tell the story to a partner in their own class or partner with a student from a different class.
3. Discuss Eric Carle's unique style of illustrating and a medium that best recreates that style, such as paint or tissue paper. The students can make an illustration from the story or one of their own choosing using that medium.



The Very Hungry
Caterpillar
Caterpillar
cake
cheese
pie
strawberry
coconut

The Very Hungry Caterpillar

caterpillar
pear
plum
apple
egg



The Very Hungry

Caterpillar

pickle

leaf

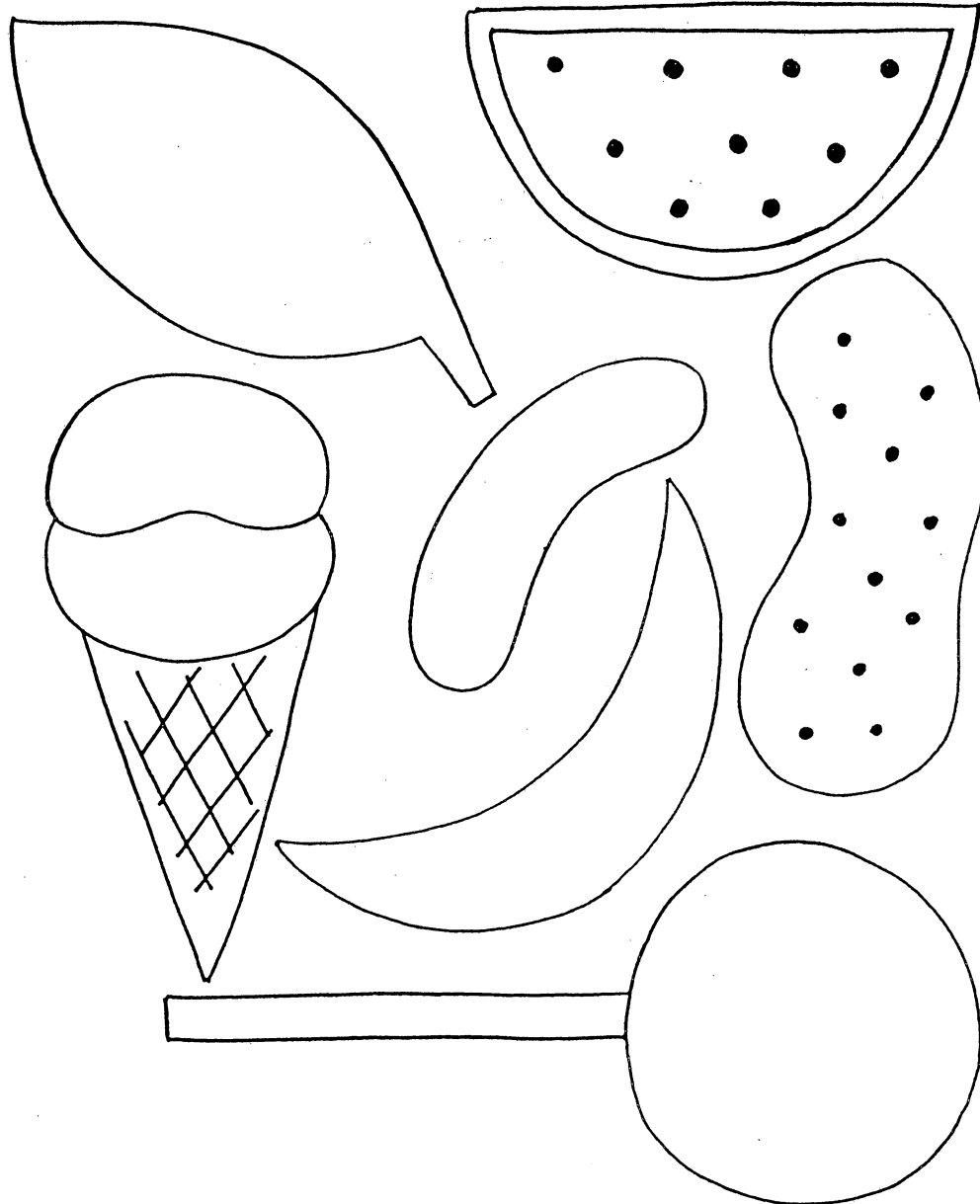
sausage

watermelon

lollipop

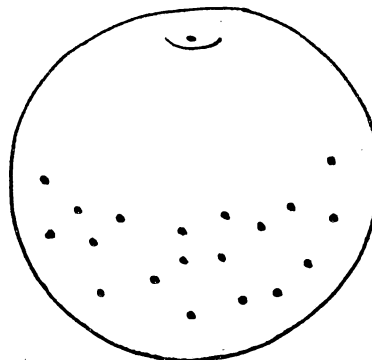
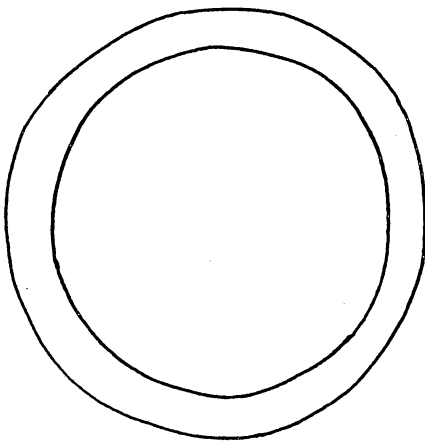
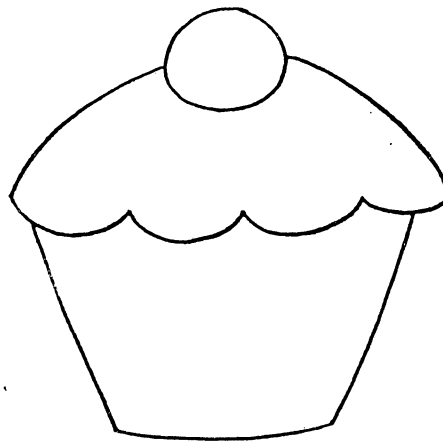
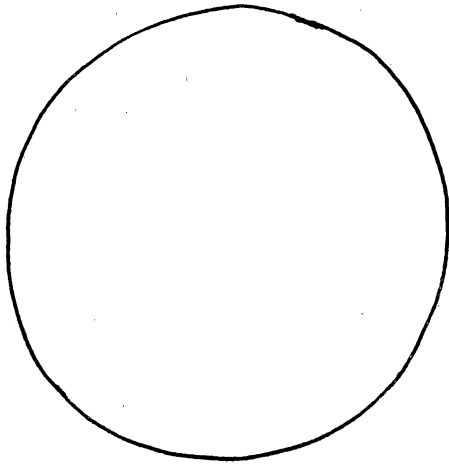
ice cream cone

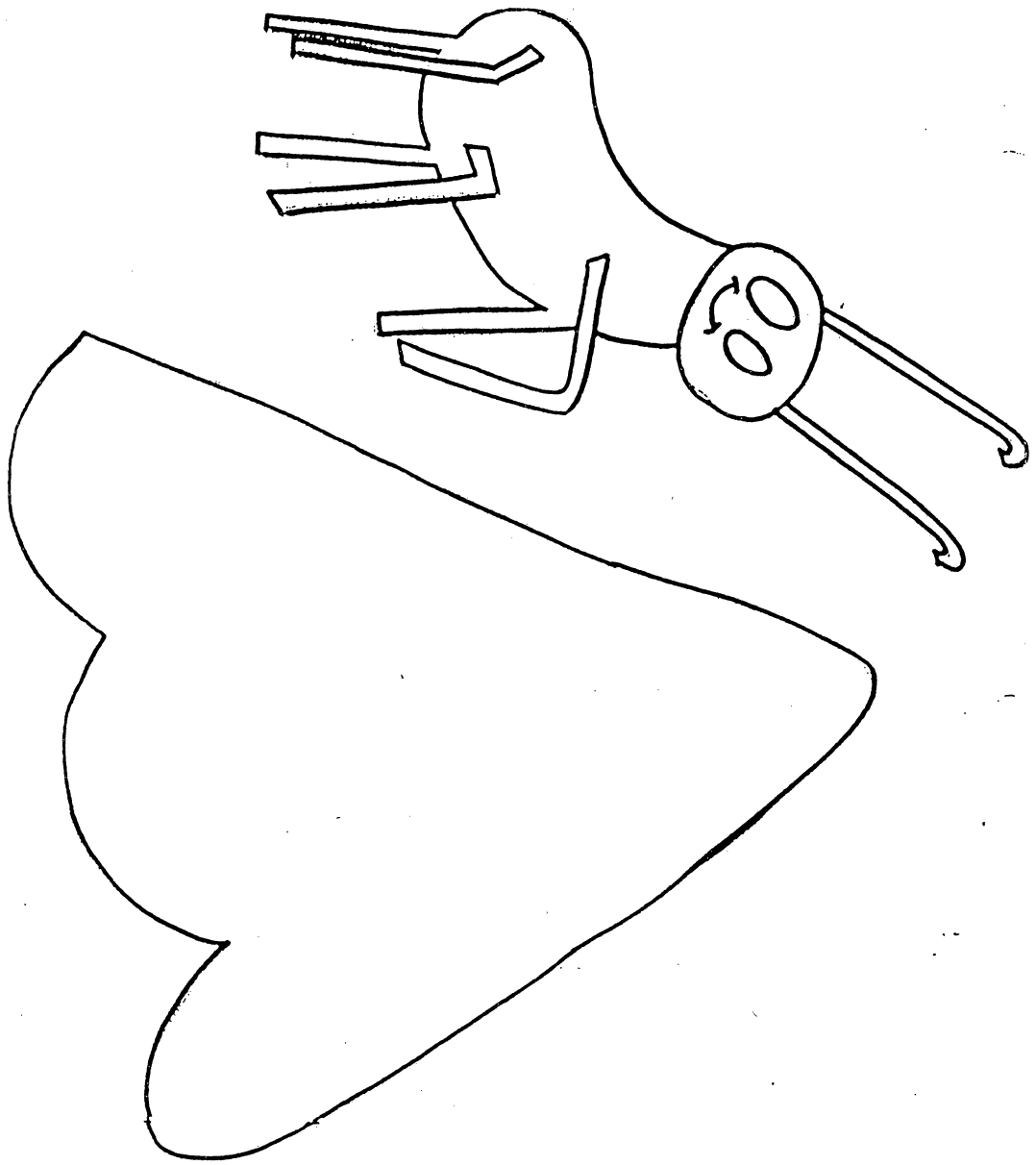
moon



The Very Hungry
Caterpillar

sun
salami
cupcake
orange





The Very Hungry
Caterpillar
Butterfly

THE NAPPING HOUSE
by Audrey Wood

A. Introducing the Selection:

Concept-Building and Purpose-Setting:

"Today I am going to read a story called The Napping House. Let's look at the cover of the book. What do you think this story might be about?

What do you think will happen? What questions would you like answered as we are listening to this story? (List student responses on the board or on chart paper.)"

B. Guided Listening:

"Listen to the first part of the story to find out if you were correct in your predictions. Listen also for the answers to your questions." (Read page 1 to the end of page 14.)

Questions:

1. Which of your predictions were correct? What clues in the story supported your predictions?
2. Were any of our questions answered? Which ones? What questions do we still need to find out about?
3. What do you think will happen next?

"Listen to the rest of the story to find out what happens next. Listen also to find out the answers to the rest of our questions." (Read page 16, beginning with "A wakeful flea..." to the end of the story.)

Questions:

1. How did the story end? Did you predict the story would end this way? What clues helped you to expect this ending?
2. Did we answer all of our questions? What did we find out?

C. Discussion After the Guided Listening:

Questions:

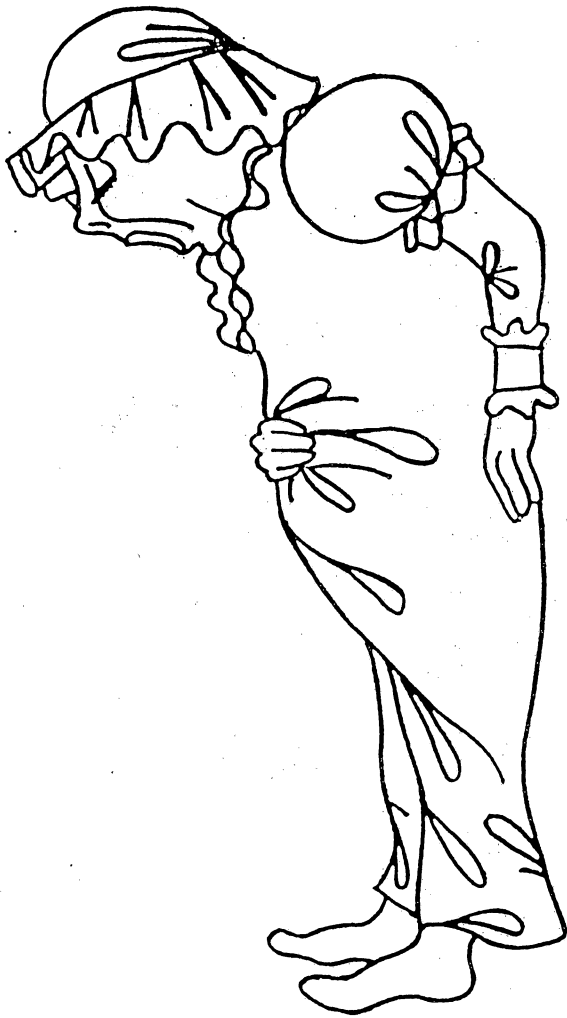
1. How is this story arranged?
2. Trace the main events in the story. Could you change their order or leave any of them out? Why or why not?

3. Where does the story take place? If the story took place somewhere else, how would it be changed?
4. Is this story, though different in content, like any other story you have read or heard? Does it follow a pattern? If so, what is it?

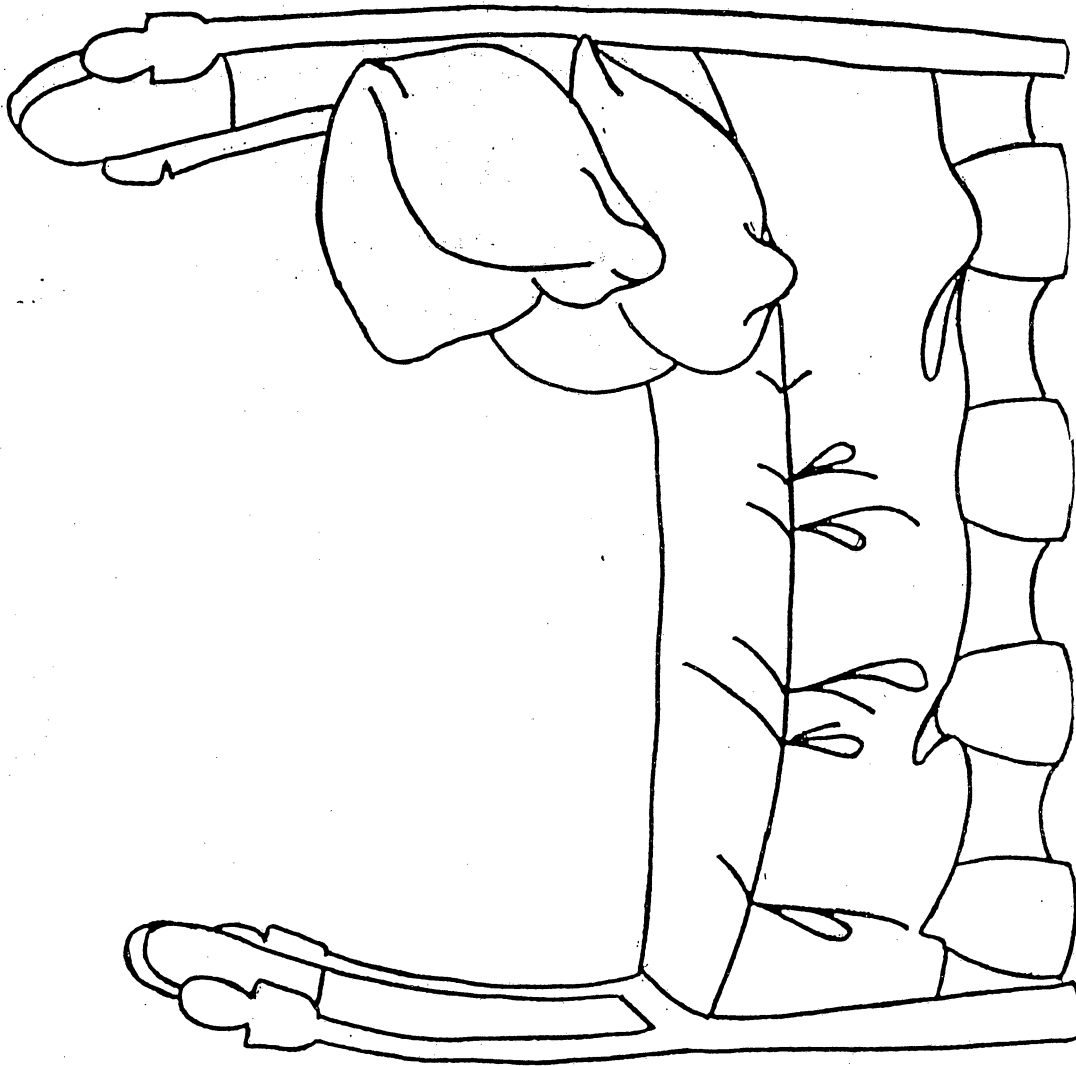
D. Extension and Student Response Activities:

1. The students can make the felt-talk theatre pieces. They can manipulate the pieces as they retell the story, either individually or in small groups.
2. The students can read or listen to another patterned, sequential story such as The House That Jack Built or I Know an Old Lady Who Swallowed a Fly. Discuss how the stories are similar or different.
3. The students, as a whole class activity, can compose their own patterned, sequential story. The story can be illustrated, bound, and added to the class library.

The Napping House
granny
cat
dog



The Napping House
bed



The Napping House
boy
mouse
flea



DO YOU WANT TO BE MY FRIEND?
by Eric Carle

A. Introducing the Selection:

Concept-Building and Purpose-Setting:

"Today I am going to read a story called Do You Want to be My Friend? What do you think might happen in this story? How many of you have a good friend? What do you like to do with your friend? What makes your friend so special?"

B. Guided Listening:

"Listen to the first part of the story to find out what happens as the mouse goes in search of a friend." (Read page 1 to page 16, beginning with "So the mouse ran on...")

Questions:

1. What has happened in the story so far? What do you think will happen next? Why do you think so?
2. What problem did the author use to get the story started? How do you think this problem will be resolved?

"Listen to the rest of the story to learn how the mouse resolves his problem." (Read page 16 to the end of the story.)

Questions:

1. How did the mouse resolve his problem?
2. Why do you think the other animals would not be the mouse's friend? Why do you think the other mouse agreed to be his friend?
3. Think about your good friend. What is it about that person that makes him/her such a good friend?

C. Discussion After the Guided Listening:

Questions:

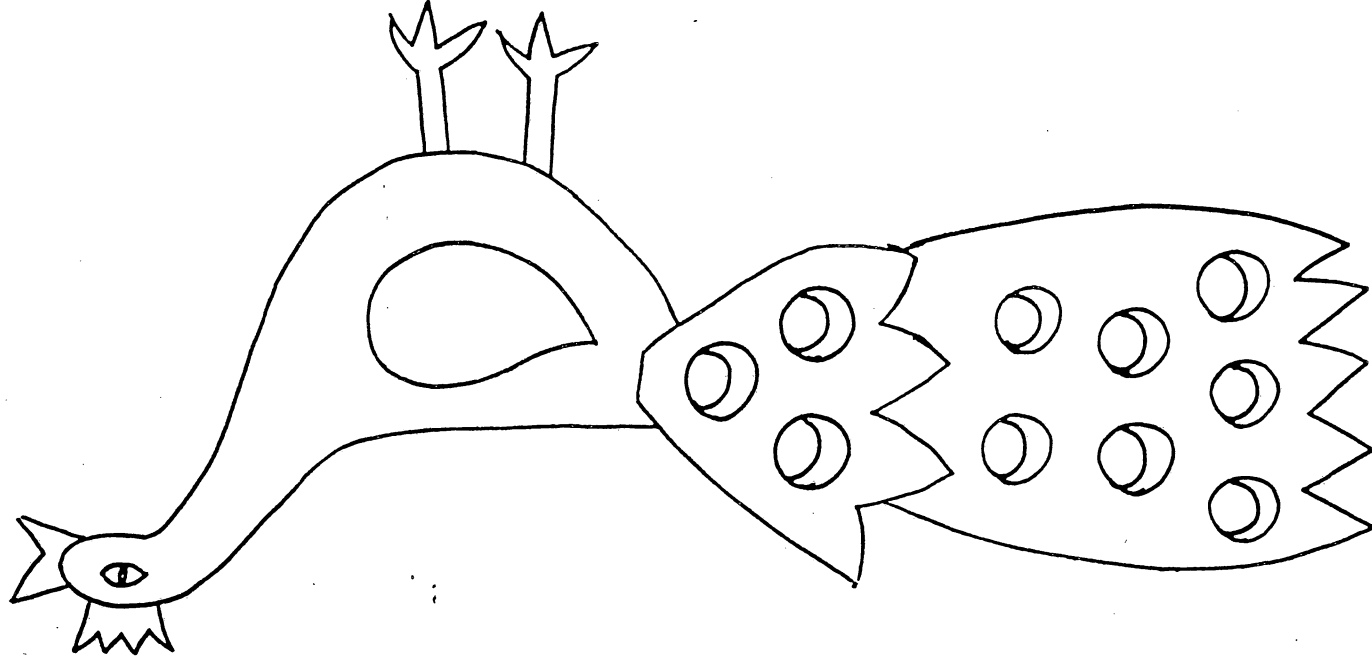
1. What idea or ideas does this story make you think about? How does the author get you to think about this?
2. Do any particular feelings come across in this story? Does the story actually make you think about what it is like to feel that way? How does the author do this?

3. Even though this is a make-believe story, how does the author take the story seem possible or probable?
4. If the author, Eric Carle, were here, what questions would you ask him?

D. Extension and Student Response Activities:

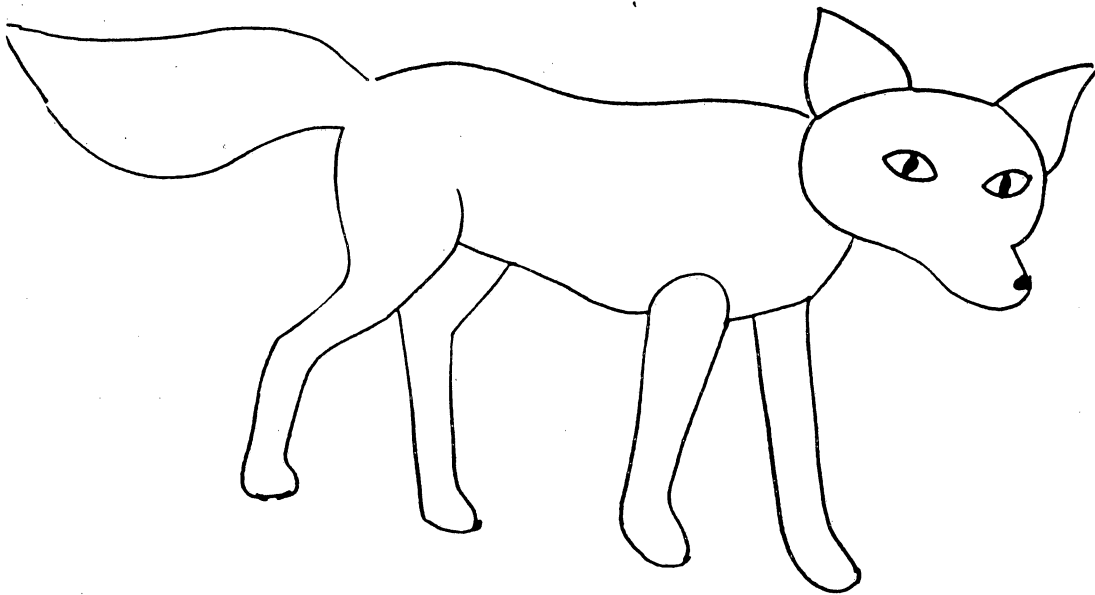
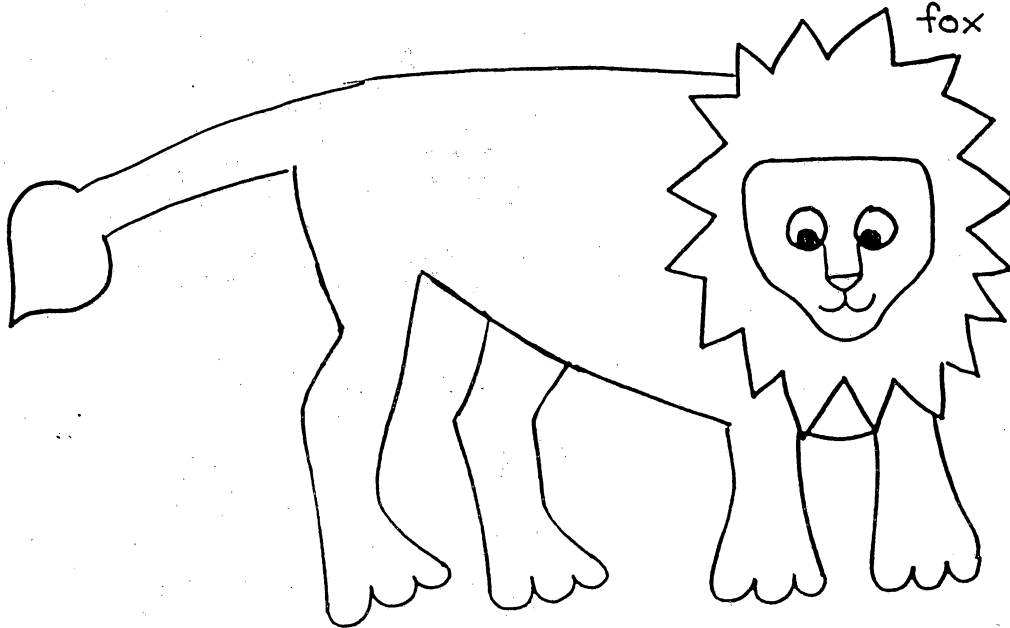
1. The students can retell the story using the felt-talk theatre pieces. This can be done as a whole class or a small group activity.
2. Student-authored books can be written about their special friends. These books can be illustrated, bound, and added to the classroom library.
3. The students can listen to or read other books by Eric Carle. The Very Quiet Cricket, The Very Busy Spider, The Grouchy Ladybug, and A Home for Hermit Crab are just a few titles. Discuss the similarities and differences in these books.
4. The students can write a letter to Eric Carle, asking the questions they came up with in the discussion after the guided listening.

Do You Want to be My Friend?
peacock

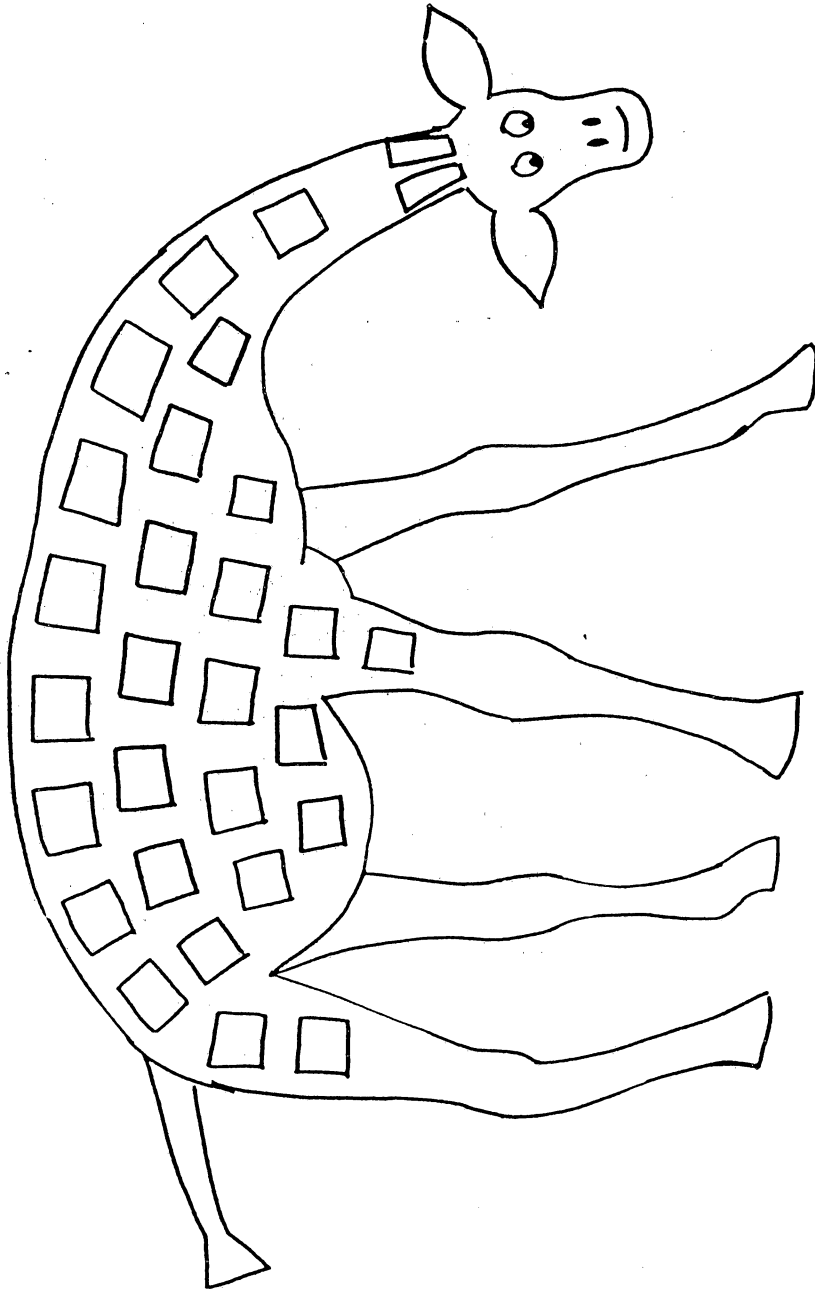


Do You Want to be My Friend

lion
fox

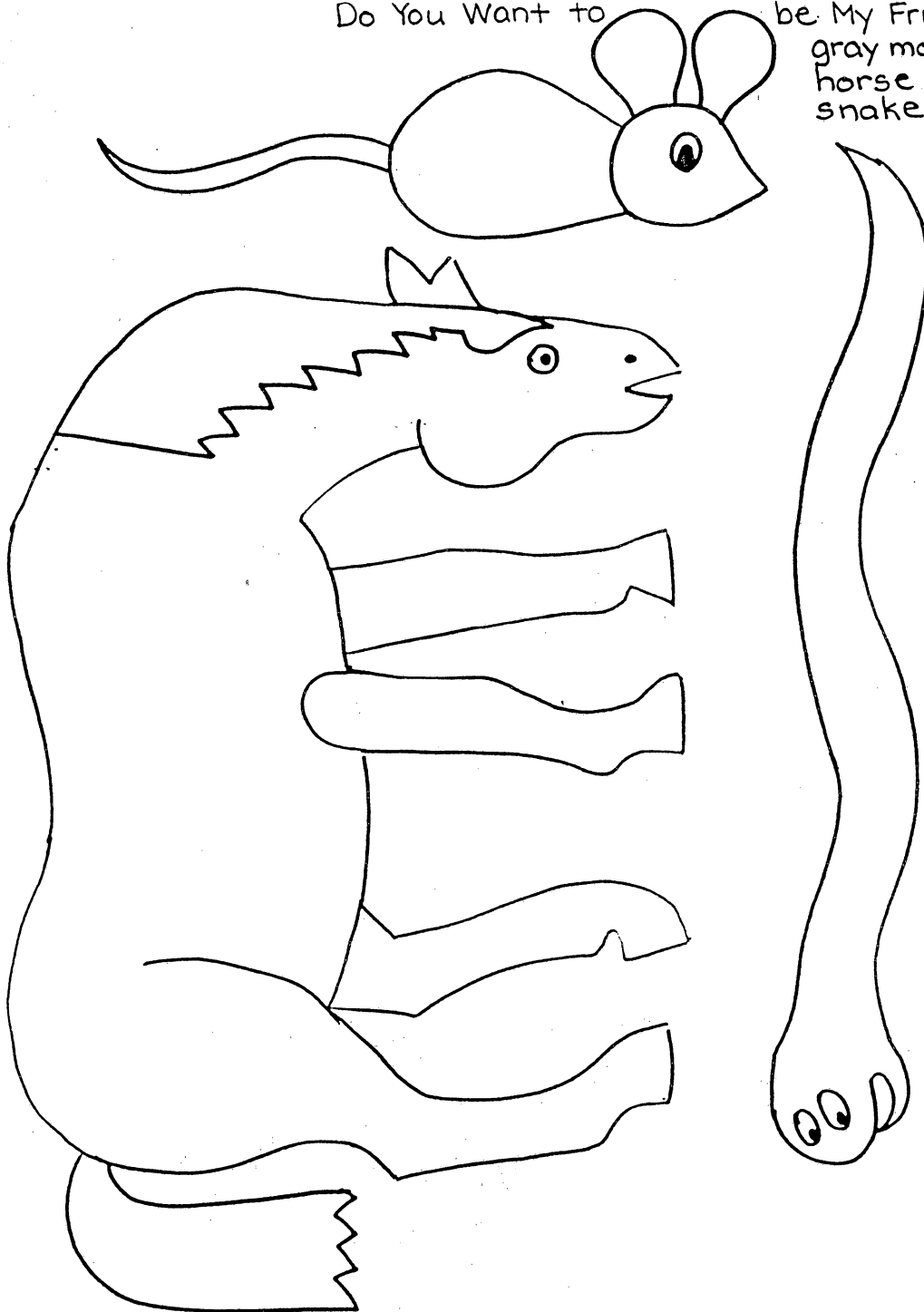


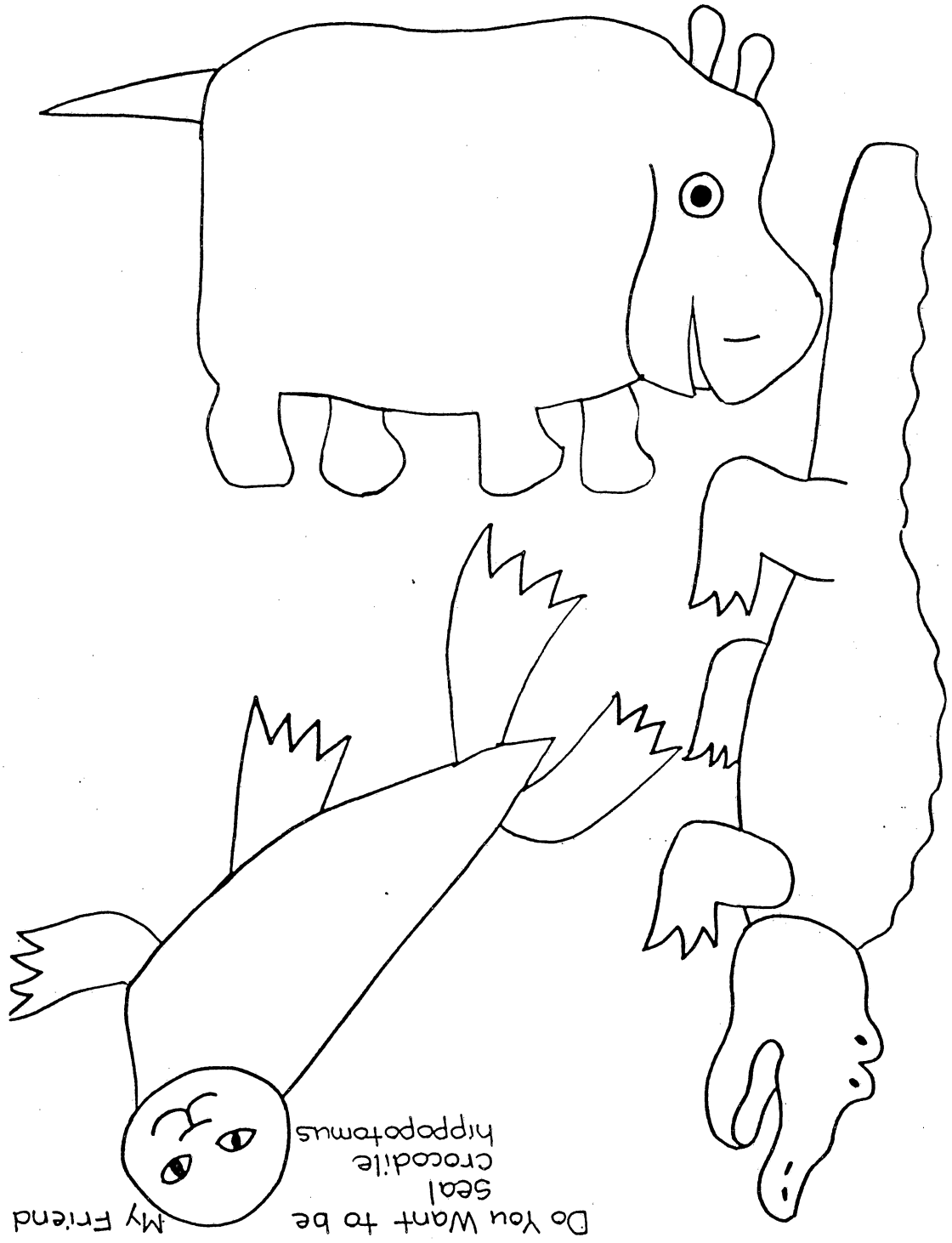
Do You Want to be My Friend
giraffe

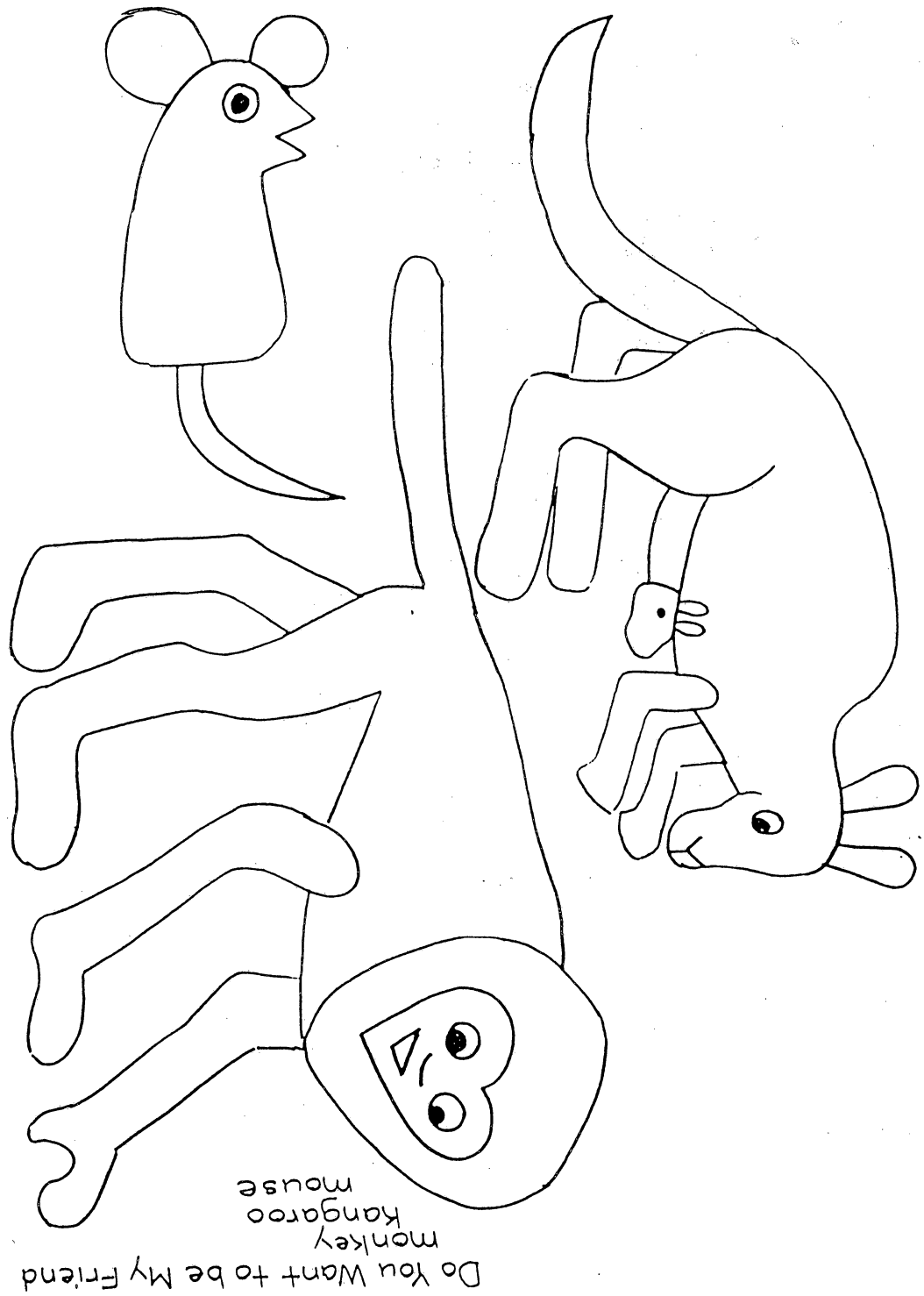


Do You Want to

be My Friend
gray mouse
horse
snake







THE LITTLE OLD LADY WHO WAS NOT AFRAID OF ANYTHING
by Linda Williams

A. Introducing the Selection:

Concept-Building and Purpose-Setting:

"Are you afraid of anything? What are you afraid of? Today I am going to read a story called The Little Old Lady Who Was Not Afraid of Anything. Let's look at the cover of the story. What do you think might happen in this story?"

B. Guided Listening:

"Listen to the first part of the story to find out if you predicted correctly. Listen also to find out if there are any questions you still need to find out." (Read page 1 to page 17, ending with "BOO, BOO!")

Questions:

1. What predictions do you agree with? What do you still need to find out?
2. What do you think will happen next? What do you think the little old lady will do?

"Listen to the rest of the story to find out which of our predictions are correct." (Read page 19, beginning with "This time the little old lady..." to the end of the story.)

Questions:

1. Did the story end the way you expected it to? What clues in the story lead you to expect this ending?
2. What did the little old lady do?
3. What was the most surprising or interesting thing that happened? Why was it surprising or interesting?

C. Discussion After the Guided Listening:

Questions:

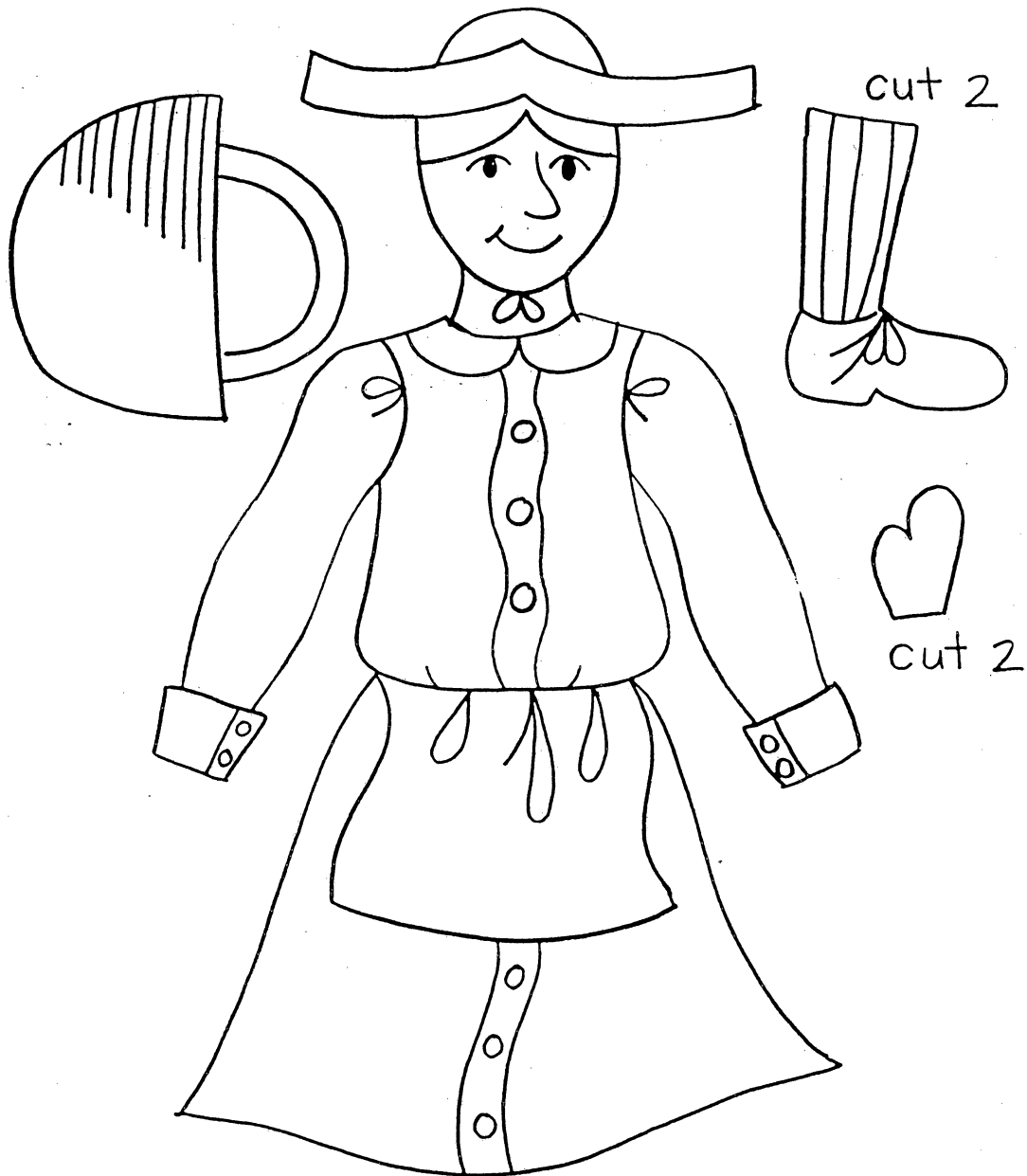
1. What incident or problem did the author use to get the story started?
2. What did the author do to create suspense and make you want to listen to find out what happened?
3. Do you notice any particular patterns in this book? What were they?

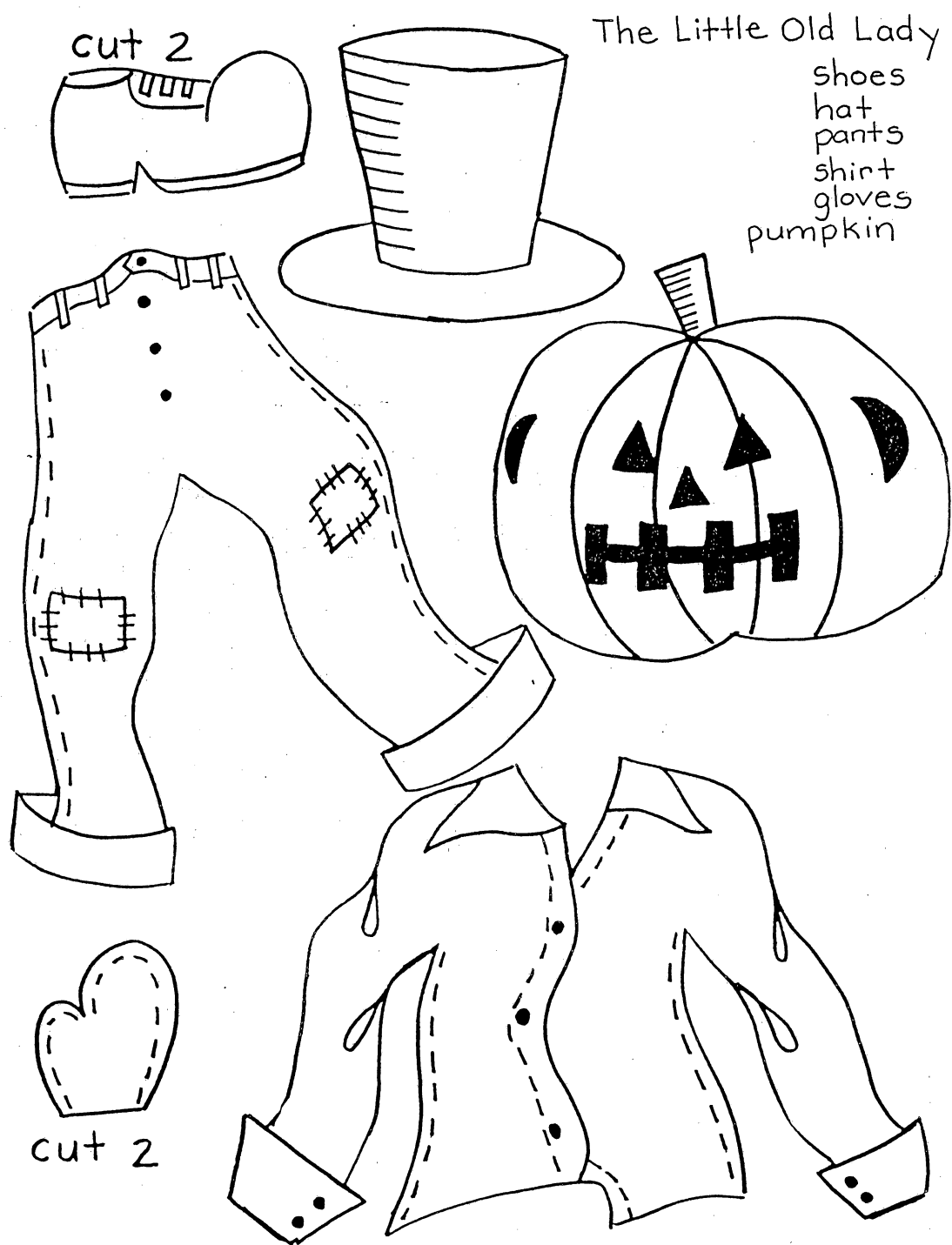
4. Were there any clues that the author built into the story that helped you predict the ending? If so, what were they?

D. Extension and Student Response Activities:

1. The students can make the felt-talk theatre pieces and use them to retell the story individually, in small groups, or as a whole class.
2. The class can be divided into small groups of seven to dramatize the story. Student parts would include: the little old lady, the pair of pants, the shirt, the gloves, the hat, the shoes, and the pumpkin head.
3. The students can design their own very scary pumpkin head using a medium of their choice, such as construction paper, paint, or markers.
4. The students can plant pumpkin seeds and keep an observation journal, recording on the progress of their plants.

The Little Old Lady





WHOSE MOUSE ARE YOU?
by Robert Kraus

A. Introducing the Selection:

Concept-Building and Purpose-Setting:

"Today I am going to read a story called Whose Mouse Are You? Let's look at the pictures to see what the story is about. (While looking at the pictures, encourage student responses.) What do you think will happen in this story?"

B. Guided Listening:

"Listen to the first part of the story to find out if your predictions about the story are correct." (Read page 1 to page 11, beginning with "What will you do?")

Questions:

1. Were you correct in your predictions? Is there anything you want to change? What clues helped you to make your new prediction?
2. What do you think the mouse will do now?
3. What problem does the mouse have? How do you think this problem will be resolved?

"Listen to the rest of the story to find out if the mouse does what you predicted to resolve his problem." (Read page 11 to the end of the story.)

Questions:

1. Which of our predictions do you agree with? What happened in the story that confirmed your prediction?
2. How did the mouse resolve his problem?
3. What have you experienced in your life that helped you to make your predictions?

C. Discussion After the Guided Listening:

Questions:

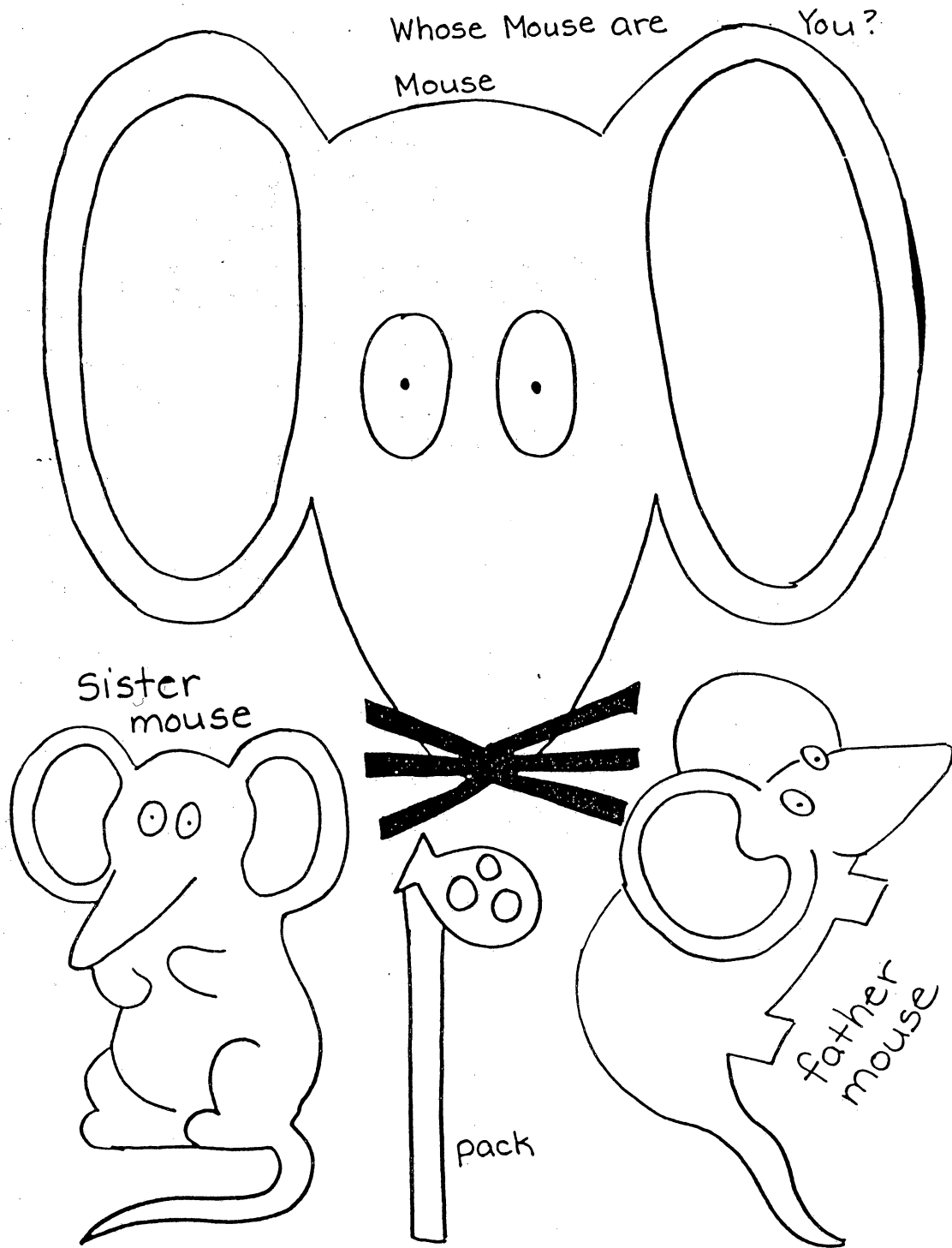
1. What incident or situation did the author use to get the story started?
2. What idea or ideas does this story make you think about?
3. Do any particular feelings come across in this story? Does the story make you think about what it is like

to feel that way? What happened in the story that helped to create that feeling?

4. Even though the story is make-believe, how does the author make the story seem probable or possible?

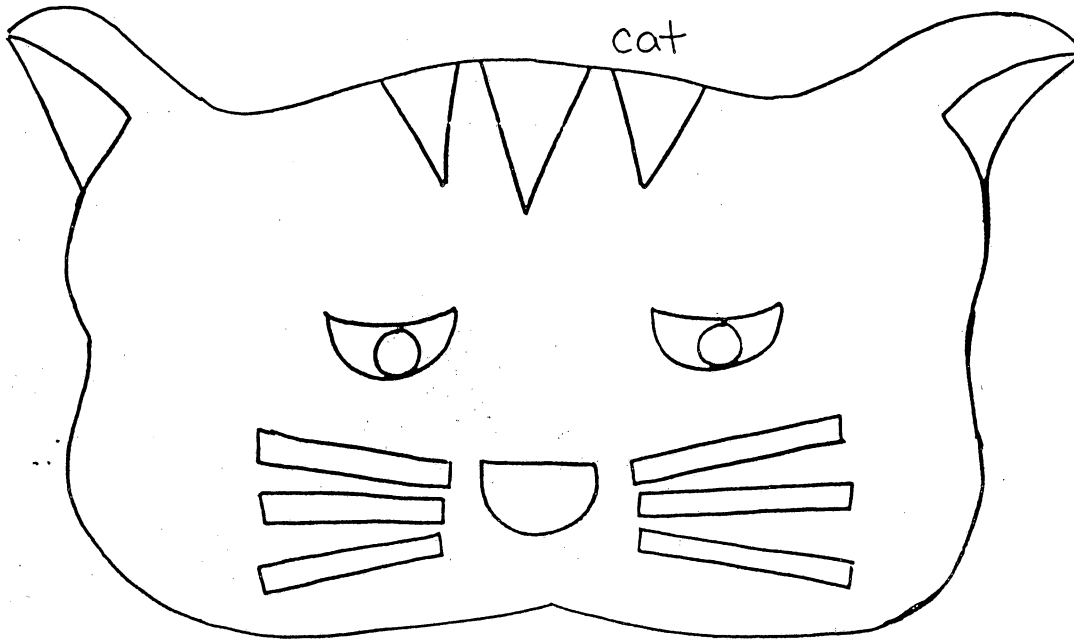
D. Extension and Student Response Activities:

1. The students can make the puppets and felt-talk pieces and use them to retell the story.
2. If available, use pictures of classic portraits (self, family, group) by well-known artists to discuss the term "portrait." After discussing family members, the students can create a portrait using paint, chalk, pastels, or crayons.
3. The students can write or dictate a story about the mouse and his new little brother. These student-authored books can be illustrated, bound, and then shared.

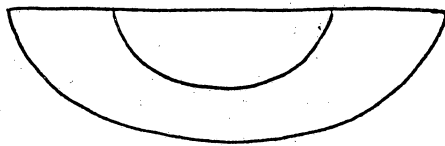


Whose Mouse Are You?

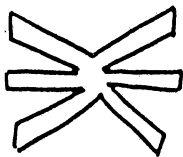
cat



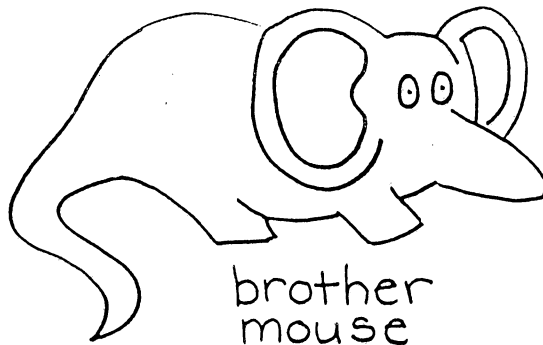
flower for
cat's face
Cut 4



Flower for
Cat's body
Cut
6

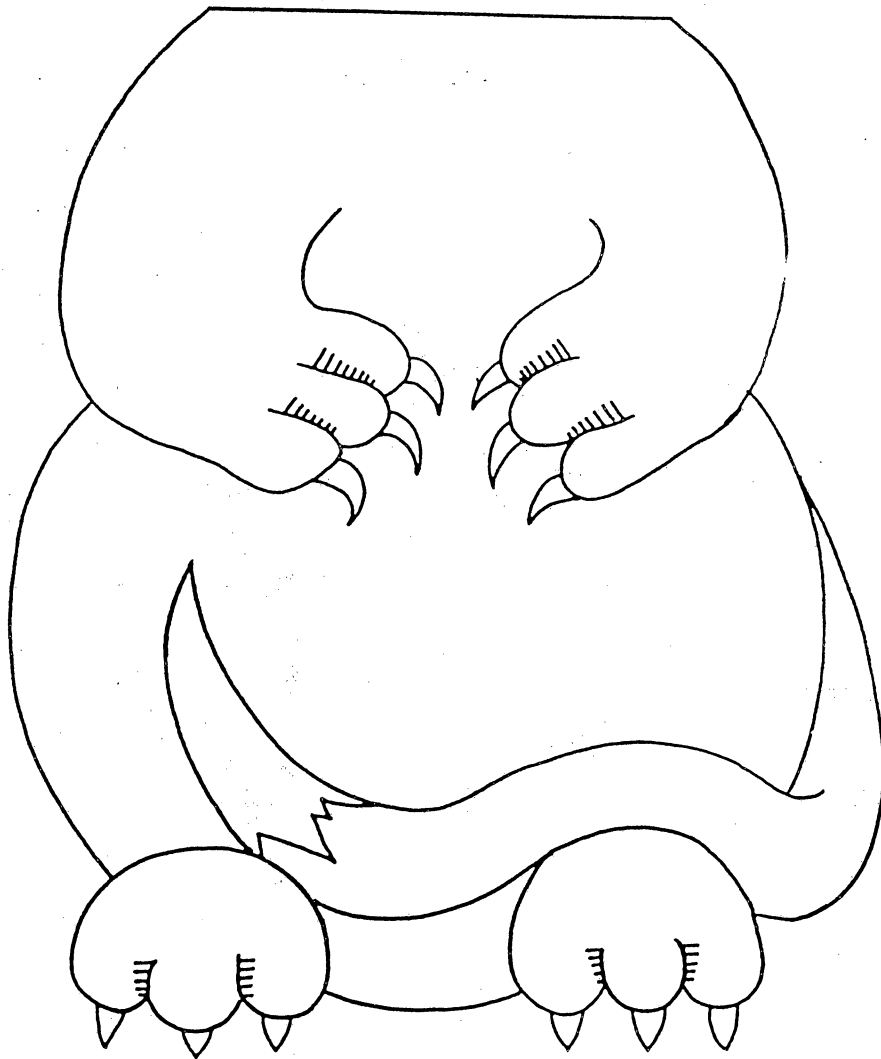


whiskers

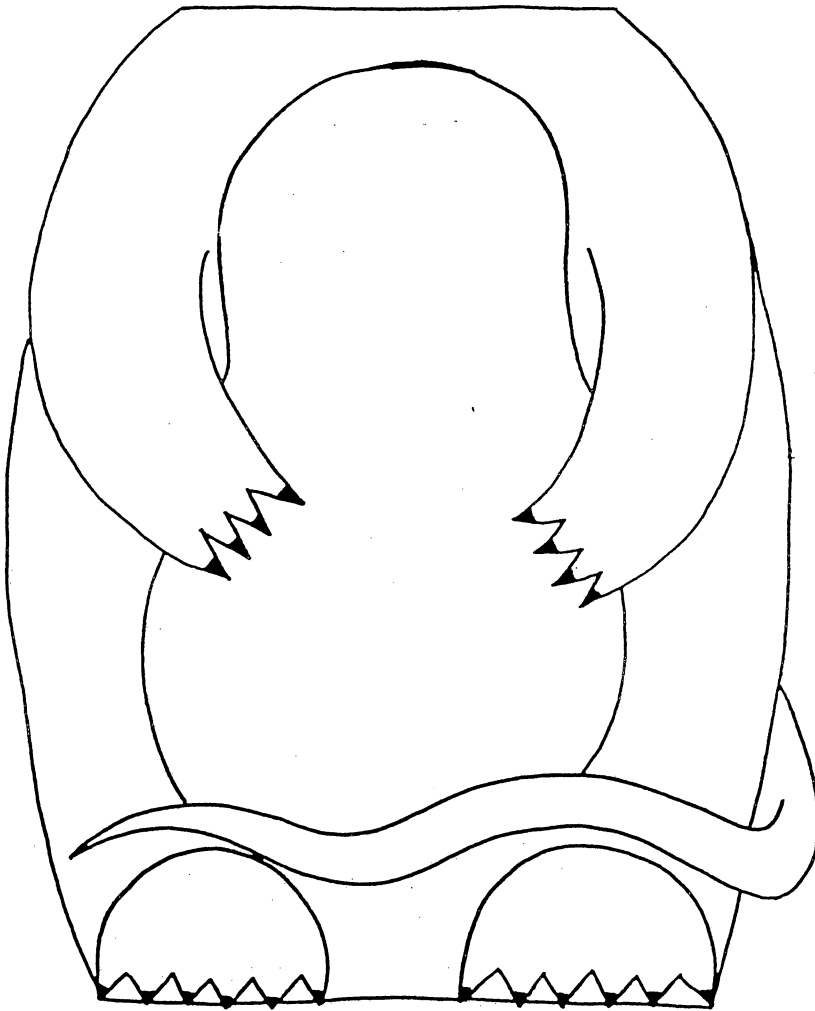


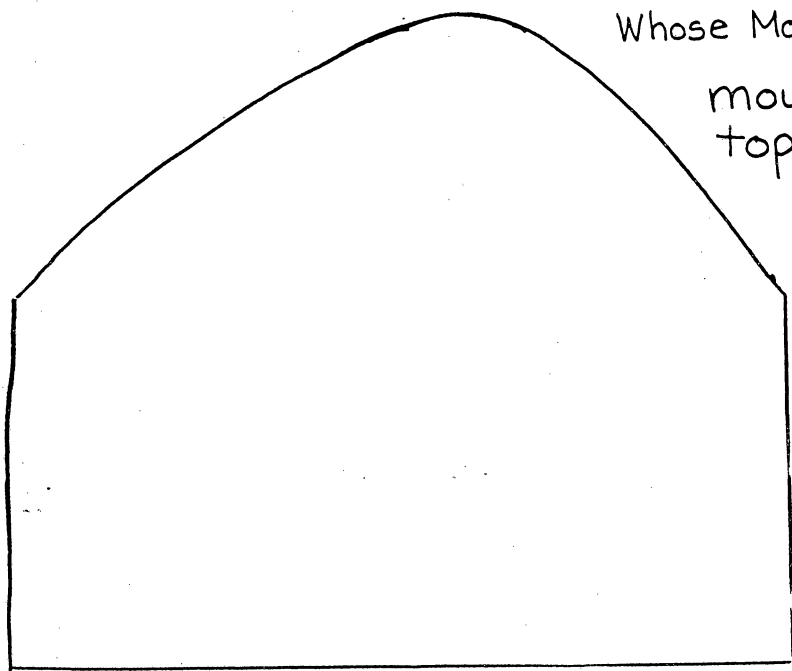
brother
mouse

Whose Mouse are You
Cat's Body



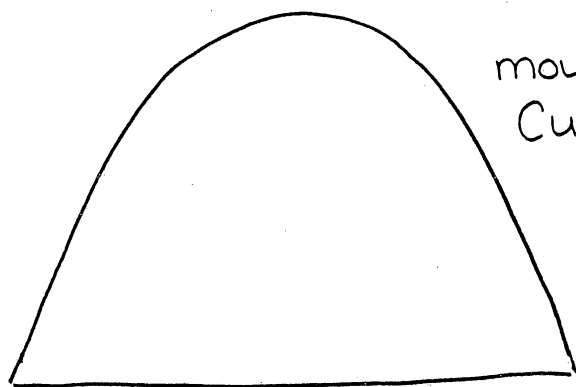
Whose Mouse are You?
Mouse Body



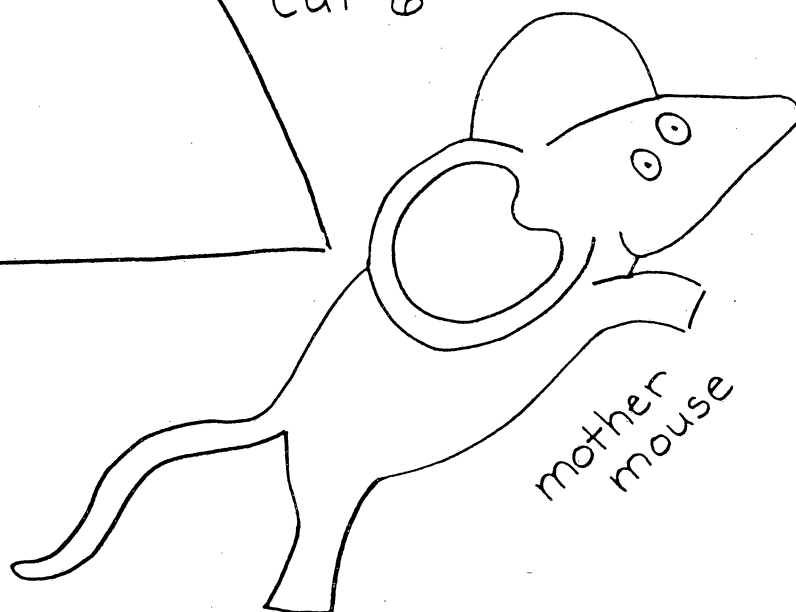


Whose Mouse Are You?

mountain
top

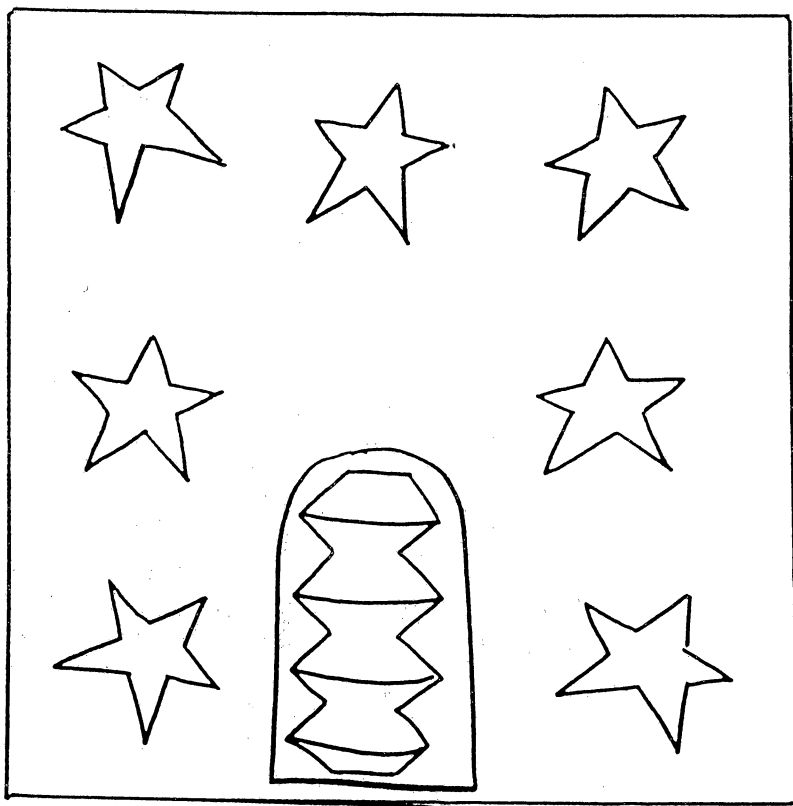
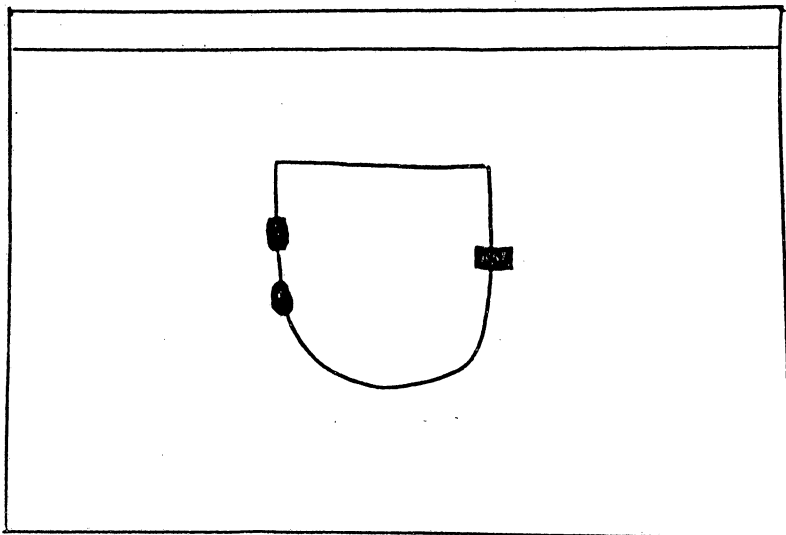


mountains-
Cut 6



mother
mouse

Whose Mouse Are You?
trap



DO NOT OPEN
by Brinton Turkle

A. Introducing the Selection:

Concept-Building and Purpose-Setting:

"How many of you have been to the beach before? What did you do at the beach? What kinds of things did you find in the sand?"

Today I am going to read a story called Do Not Open. (Show cover of book to students.) What do you think a story called Do Not Open might be about? (Encourage student responses.) While I am reading, try to decide why different things happen in the story and the results."

B. Guided Listening:

(Read page 1 to the end of page 15, ending with "Should she open the bottle?")

Questions:

1. What did you predict would happen after the storm? Why did you make that prediction?
2. What do you predict Miss Moody will do? What do you think will happen if she does it?

"Listen to the rest of the story to find out if your predictions are correct." (Read page 16 to the end of the story.)

Questions:

1. Which predictions do you agree with? Why do you agree with them?
2. What happened to Miss Moody? Why did this happen to her? What happened as a result?
3. Did the story end the way you expected it to? What clues did the author offer to prepare you for this ending?

C. Discussion After the Guided Listening:

Questions:

1. Where did the story take place? How did you know? If the story took place somewhere else, how would it be changed?

2. Trace the main events in the story. Could you change their order or leave any of them out? Why or why not?
3. Think of a different ending to the story. How would the rest of the story have to be changed to fit the new ending?

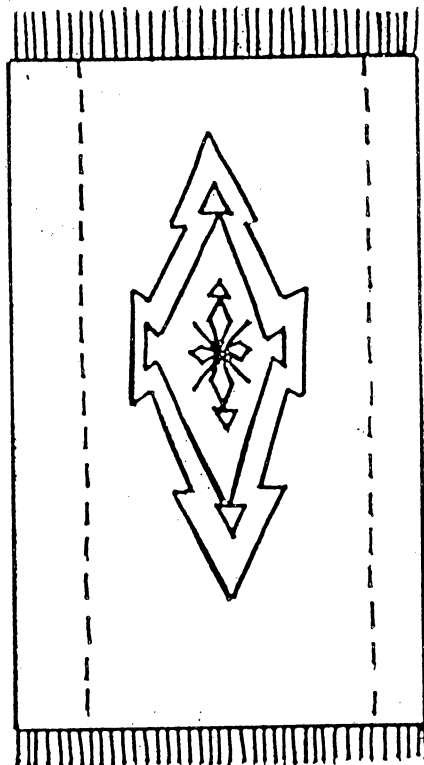
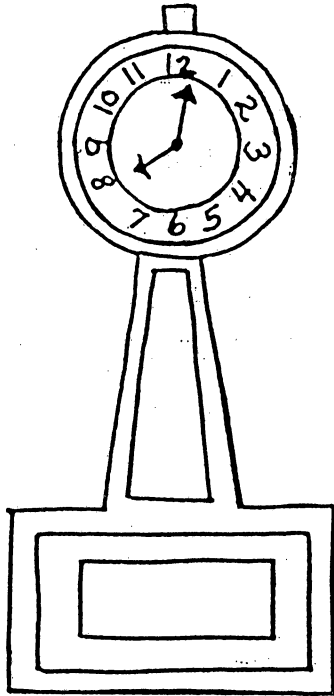
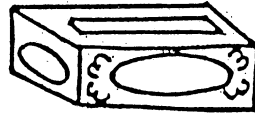
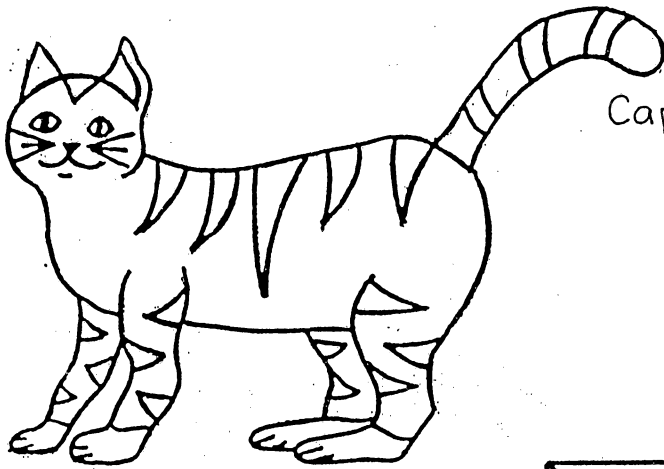
D. Extension and Student Response Activities:

1. The students can make the felt-talk theatre characters and use them to retell or summarize the story individually or in small groups.
2. Do Not Open lends itself to a lesson in classifying. Divide the class into small groups of 5 or 6 students. Provide each group with a box of sand and shells. The students first uncover the shells and then classify them by size, color, and shape.
3. The students can make a mural of the main events in the story: Miss Moody's cottage, collecting things on the beach, finding the bottle, opening the bottle, the creature in 3 different forms, the creature turning into a mouse, and Captain Kidd eating the mouse.

Do Not Open
Miss Moody

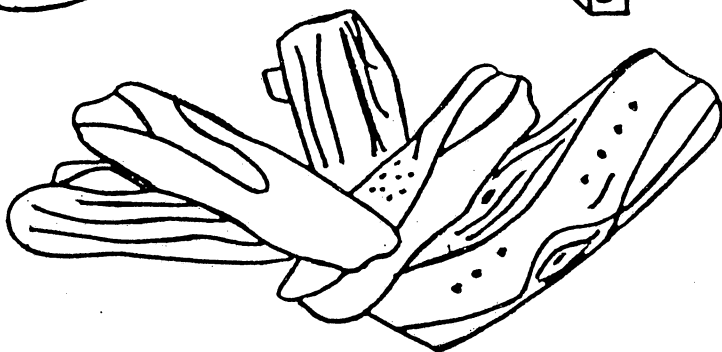
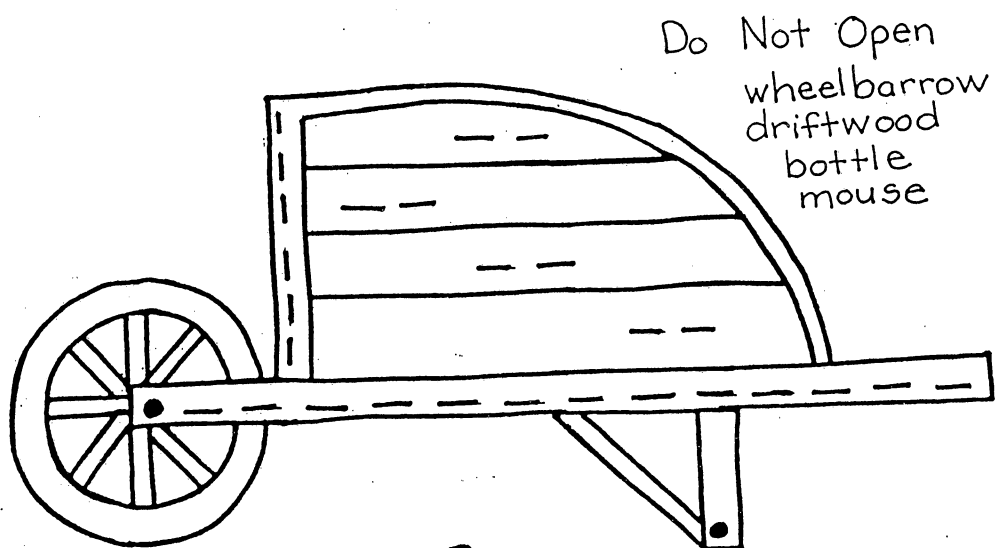


Do Not Open
tin
rug
banjo clock
Captain Kidd



Do Not Open
creature





**ALEXANDER AND THE TERRIBLE, HORRIBLE,
NO GOOD, VERY BAD DAY**
by Judith Viorst

A. Introducing the Selection:

Concept-Building and Purpose-Setting:

"How many of you have had a day when nothing seemed to go right? What happened on that day? Was there a reason that your day was bad? How did your day finally end?"

Today I am going to read a story called Alexander and the Terrible, Horrible, No Good, Very Bad Day. In our story, Alexander has a terrible day from the time he gets up until he goes to bed. What are some things that might happen to Alexander?"

B. Guided Listening:

"Listen to the first part of the story to find out if some of the things you predicted might actually happen to Alexander." (Read page 1 to page 17, ending with "No one even answered.")

Questions:

1. Which predictions actually happened?
2. What else did you learn that you did not know?
3. Do you know anyone like Alexander? How are they the same? How are they different?

"Listen to the rest of the story to learn more about Alexander's terrible, horrible, no good, very bad day." (Read page 18 to the end of the story.)

Questions:

1. What else happened to Alexander?
2. When you made your predictions about what would happen to Alexander, what have you experienced that lead you to make those predictions?
3. Did Alexander resolve his problem? What could he have done to resolve his problem?

C. Discussion After the Guided Listening:

Questions:

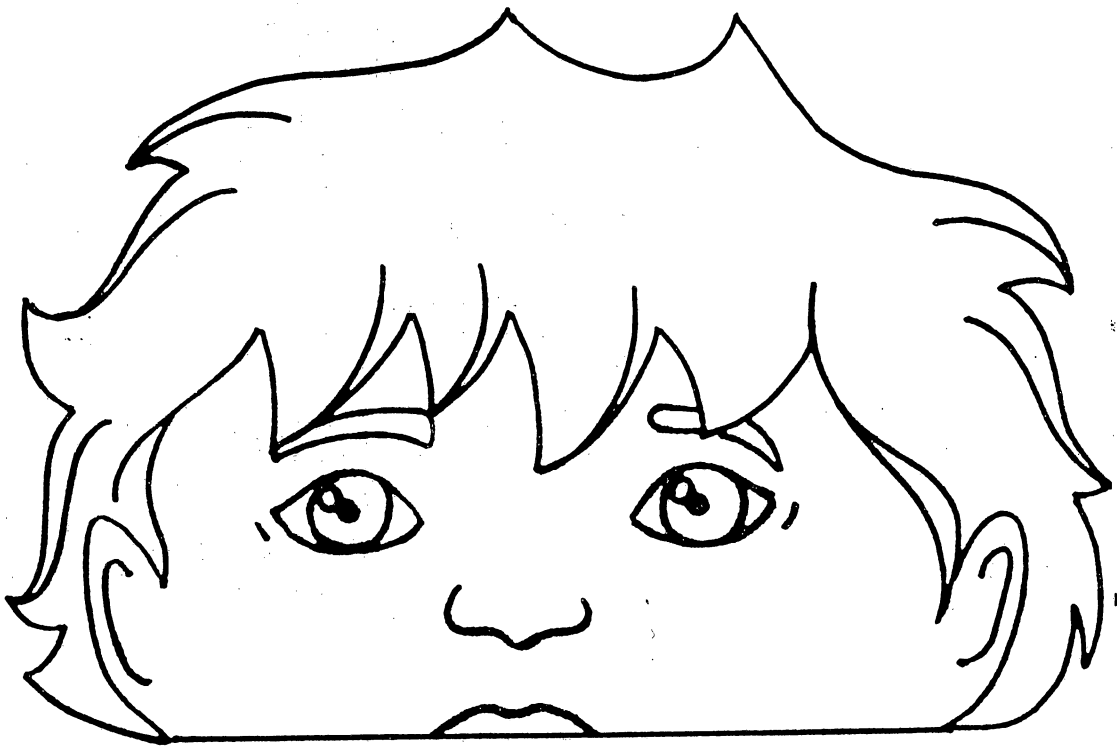
1. What problem or incident did the author use to get the story started?

2. Think of a different ending to the story. How would the rest of the story have to be changed to fit the new ending?
3. Do you think Alexander could have done anything to change his terrible day? What could he have done?
4. Who is the teller of the story? How would the story be different if another character told the story?

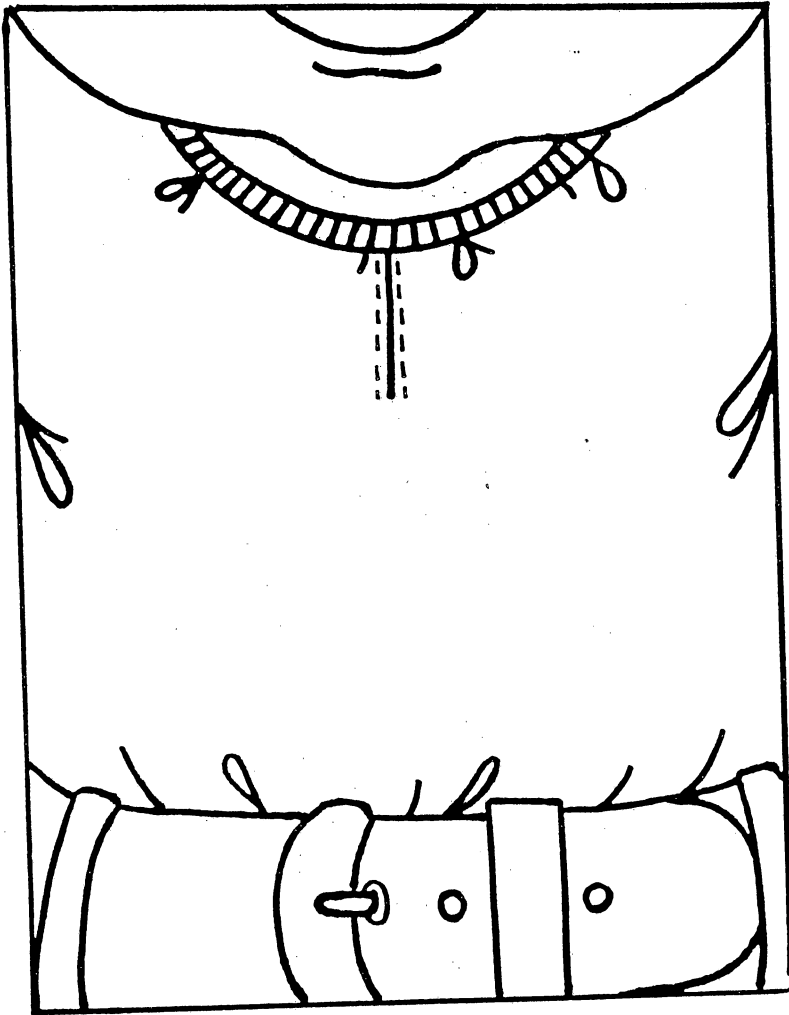
D. Extension and Student Response Activities:

1. Using a map or a globe, the students can locate Australia. Discuss some of the unusual animals found in Australia: koala bear, kangaroo, dingo, platypus, echidna, wombat, emu. If possible, show pictures.
2. The students can write a journal entry as if they were Alexander. What happened on his terrible day? How did he feel? Why did he think his day was terrible?
3. The students can use the puppet patterns provided and make the characters. They can use the puppets to retell the events of Alexander's day.
4. The students can compose, individually, in groups, or as a whole class, a book of Alexander's wonderful, marvelous, extremely good, very fun day. The students can illustrate the book after it has been written and add it to the class library.

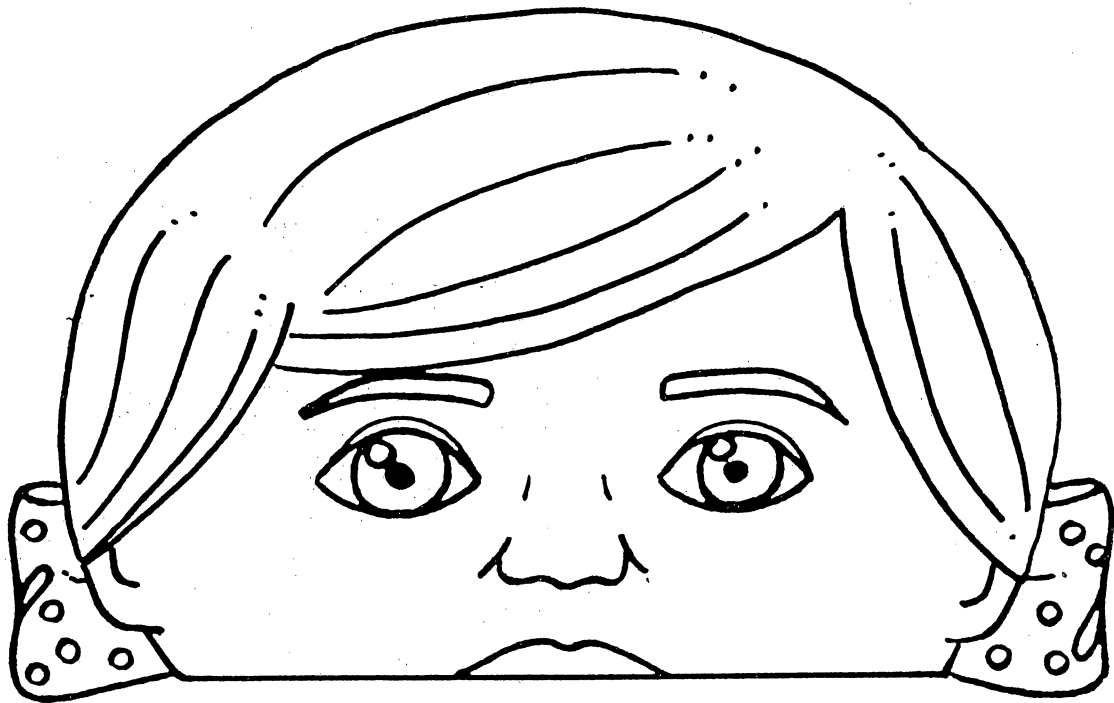
Alexander... Day
Alexander



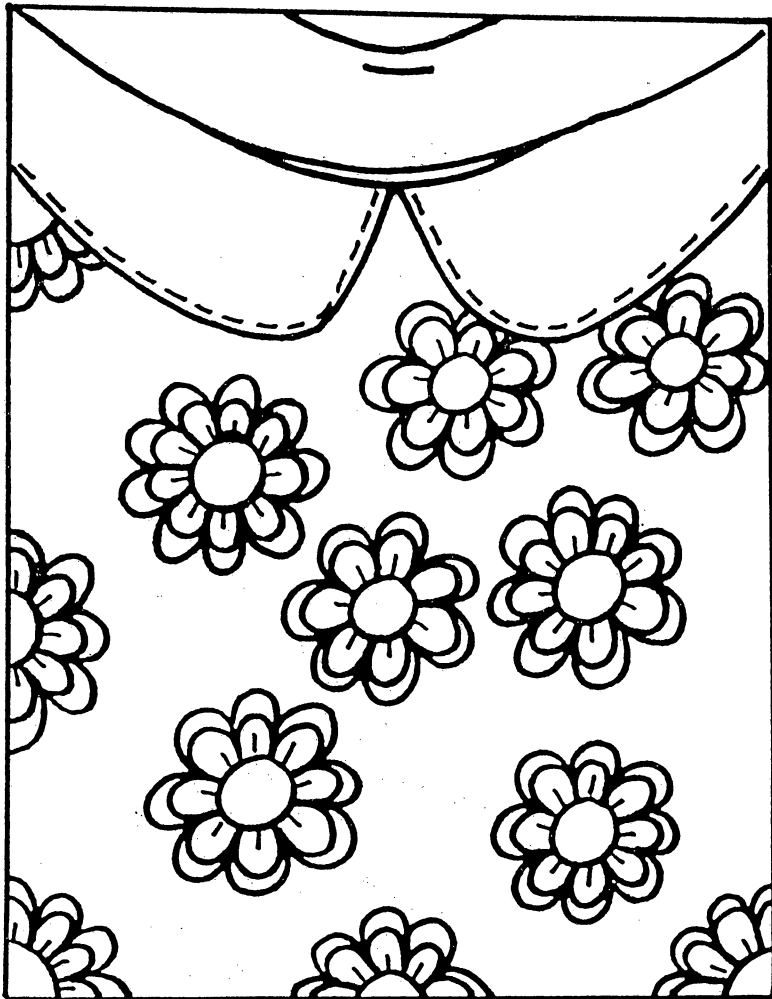
Alexander... Day
Alexander



Alexander... Day
Mother



Alexander... Day
Mother



MISS RUMPHIUS
by Barbara Cooney

A. Introducing the Selection:

Concept-Building and Purpose-Setting:

"Today I am going to read a story called Miss Rumphius. Let's look at the pictures to see if you can tell what it is going to be about."

(Encourage student responses.) The story is about a remarkable woman named Miss Rumphius. While I am reading the first part of the story, try to decide what Miss Rumphius will do when she grows up."

B. Guided Listening:

(Read page 1 to the bottom of page 6, ending with "And pretty soon she was grown up.")

Questions:

1. Which of your predictions do you agree with? What clues in the story led you to make that prediction?
2. What do you think Miss Rumphius will do now? Why do you think so?

"Listen to the next part of the story to find out if your predictions are correct." (Read page 8, beginning with "Then my Great-aunt Alice..." to the bottom of page 18, ending with "But she was not able to...")

Questions:

1. Were you correct in your predictions? What parts in the story support your predictions?

"Listen to the next part of the story to make predictions about what Miss Rumphius will do." (Read page 19, beginning with "After a hard winter..." to page 21, paragraph 1, ending with "...five bushels of lupine seeds.")

Questions:

1. Which of your predictions were correct? What clues helped to support your predictions?
2. How do you think this story will end?

"Listen to the rest of the story to find out what Miss Rumphius does." (Read page 21, paragraph 2, to the end of the story.)

Questions:

1. How did the story end?
2. Did it end the way you thought it would? Why?

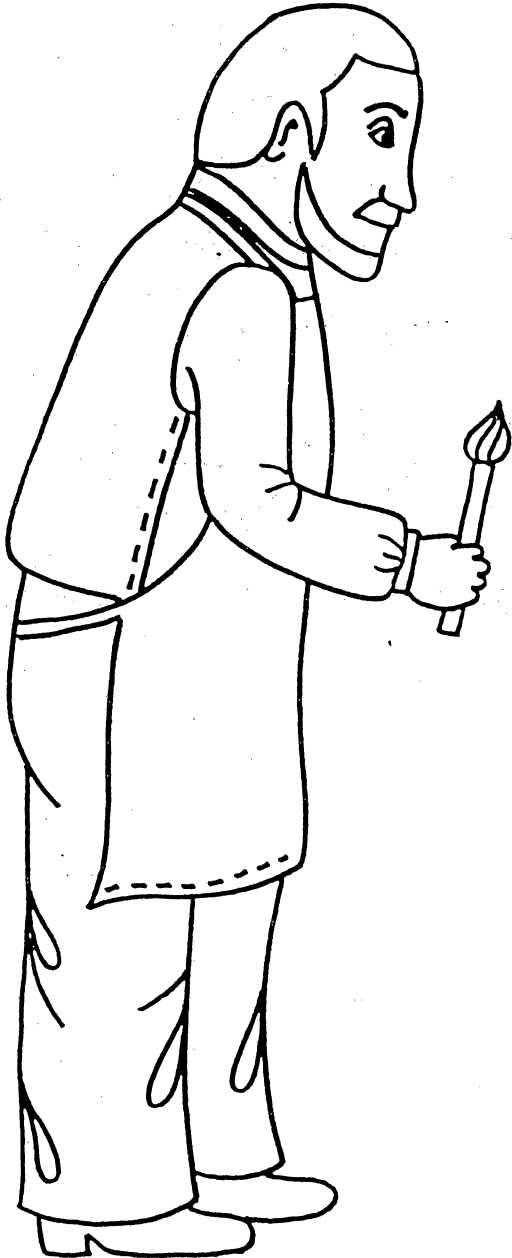
C. Discussion After the Guided Listening:**Questions:**

1. What has happened in your life that helped you make predictions about Miss Rumphius and what she was going to do?
2. Who is the main character in the story? What kind of person is Miss Rumphius? How do you know?
3. Are there any characters who changed during the story? If they changed, how are they different? What changed them?
4. Some characters play small but important roles in a story. Name such a character. Why is this character necessary for the story?

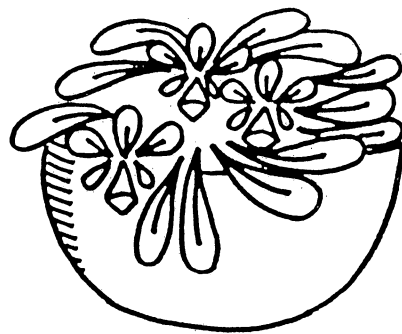
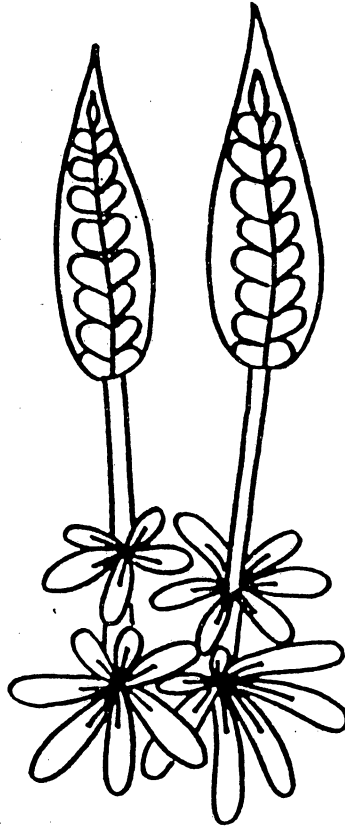
D. Extension and Student Response Activities:

1. The students can make the felt-talk theatre pieces and retell the story either in small groups or individually.
2. As a connection to science, discuss the growth cycle of plants. The students can plant lima beans, pinto beans, and/or flower seeds. By keeping an observation journal, the students can record their observations and make predictions about their plant.
3. Through art, music, or drama, the students can demonstrate what they would do to make the world more beautiful.

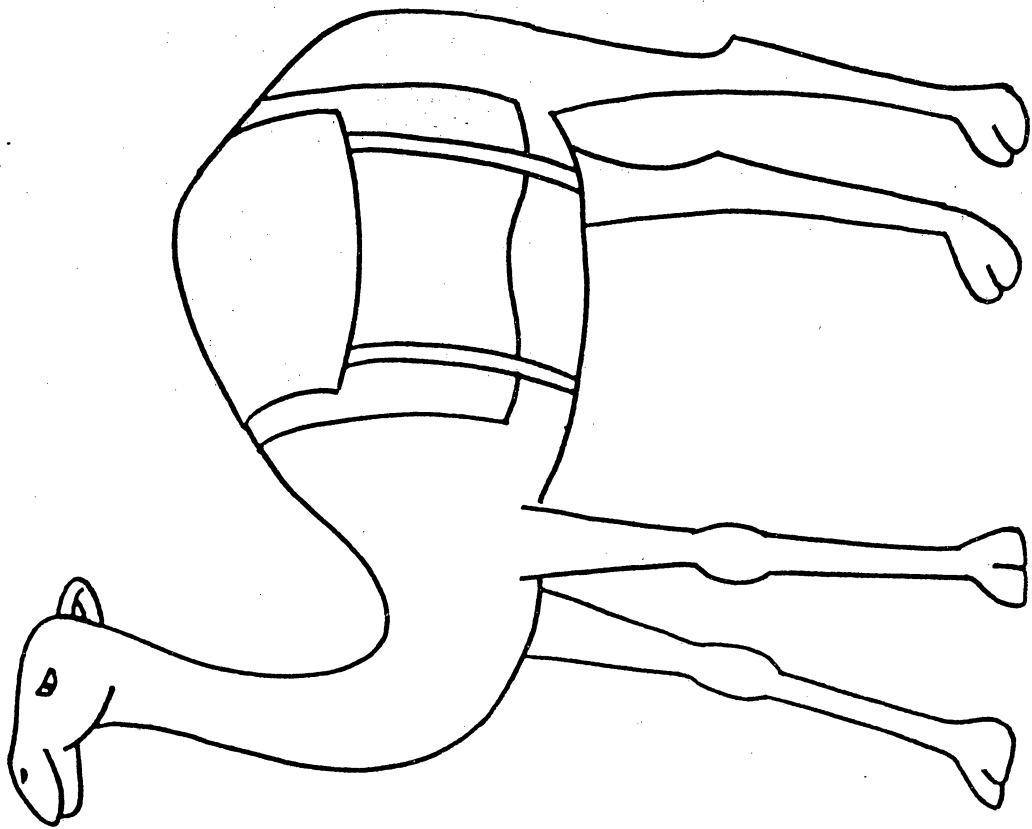
Miss Rumphius
grandfather

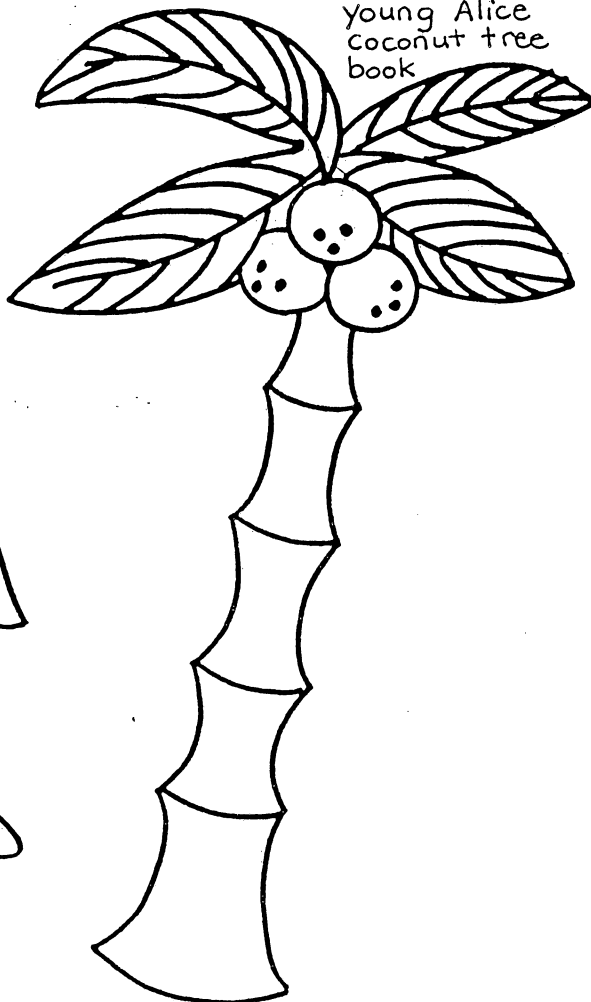
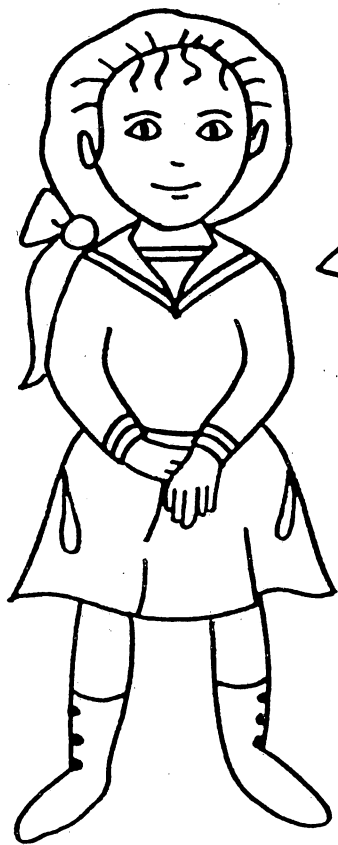


Miss Rumphius
little Alice
lupines jasmine



Miss Rumphius
camel





Miss Rumphius
young Alice
Coconut tree
book



Miss Rumphius



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